

COMPOSED FOR THE WORCESTER MUSICAL FESTIVAL, 1902.

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NOVELLO'S ORIGINAL OCTAVO EDITION.

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# THE TEMPLE

AN ORATORIO

WORDS SELECTED FROM THE BIBLE

AND SET TO MUSIC FOR

SOPRANO, TENOR, AND BARITONE SOLI, CHORUS, ORCHESTRA  
AND ORGAN

BY

H. WALFORD DAVIES.

(OP. 14.)

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THE words of the Narratives in this oratorio have been selected from both versions of the accounts of the Temple given in I. Chronicles xvii., xxviii., xxix. ; II. Chronicles iii., v., vi. ; and I. Kings vi. and viii.

The words of the Reflective movements have been taken from Psalms xcvi. and c., lxxi., lxxv., xxxi., cxxxii., cxxxvi., and (of the *Finals* only) from the words of St. Paul and St. Stephen in the New Testament—the Epistles to Timothy and the Corinthians, and Acts vii., 47 and 48.

The relative strength of the two choruses is left to the discretion of the conductor. In cathedrals and churches they may be sung by *Decani* and *Cantoris* respectively, the latter being specially strengthened from external sources.

The small notes in the pianoforte part are intended to suggest the orchestration more fully ; and though left to the discretion of the pianist, they should be interpreted as fully as possible.

II. W. D.

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# THE TEMPLE.

## PART I.

### No. 1.—CHORAL OVERTURE.

Let all the earth fear the Lord :  
Let the whole world stand in awe of Him.

Before Jehovah's awful throne,  
Ye nations, bow with sacred joy ;  
Know that the Lord is God alone ;  
He can create, and He destroy.  
His Sovereign power, without our aid,  
Made us of clay, and form'd us men ;  
And when like wand'ring sheep we stray'd,  
He brought us to His fold again.  
We'll crowd Thy gates with thankful songs ;  
High as the heav'ns our voices raise ;  
And earth with her ten thousand tongues,  
Shall fill Thy courts with sounding praise.  
Wide as the world is Thy command ;  
Vast as eternity Thy love ;  
Firm as a rock Thy truth shall stand,  
When rolling years shall cease to move.

Amen.

### No. 2.—NARRATIVE (*Soprano Solo and Chorus*).

Now David, King of Israel, had it in his heart to build an house unto the name of the Lord his God. But the Word of God came to Nathan, the prophet, saying: Go and tell David My servant, Thus saith the Lord thy God, Thou shalt not build Me an house to dwell in. The Lord will build thee an house. And it shall come to pass, when thy days be expired that thou must go to be with thy fathers, that I will raise up thy seed after thee, which shall be of thy sons; and I will establish his kingdom. He shall build Me an house, and I will establish his throne for ever. I will be his father, and he shall be My son: and his throne shall be established for evermore.

Now David, the anointed of God, the sweet psalmist of Israel, grew old and stricken in years; and his days drew nigh that he should die.

### No. 8.—BARITONE SOLO.

Thou art my hope, O Lord God :  
Thou art my trust from my youth.  
Cast me not off in the time of old age :  
Forsake me not when my strength faileth.  
O God, be not far from me : O my God, make haste for my help.  
O God, Thou hast taught me from my youth :  
And hitherto have I declared Thy wondrous works.  
Now also, when I am old and grey-headed,  
O God, forsake me not :  
Until I have shewed Thy strength unto this generation,  
Thy power to everyone that is to come.

Thou, Which hast showed me great and sore troubles, shalt quicken me again :  
And shalt bring me up again from the dust of death.  
Thou shalt comfort me on every side.  
I will also praise Thee with the psalter, even Thy truth, O my God :  
Unto Thee will I sing with the harp, O Thou Holy One of Israel.  
My lips shall greatly rejoice when I sing unto Thee :  
And my Soul, which Thou hast redeemed.

### No. 4.—SOPRANO SOLO AND CHORUS (*Unaccompanied*).

O Thou that hearest prayer: unto Thee shall all flesh come.  
My misdeeds prevail against me: O be Thou merciful unto me.

### No. 5.—NARRATIVE (*Soprano and Baritone Soli and Chorus*).

And David assembled all the princes of Israel, the princes of the tribes, and the captains over the thousands, and captains over the hundreds, with the officers and with the mighty men, and with all the valiant men unto Jerusalem.

Give unto the Lord, O ye mighty: give unto the Lord glory and strength.

And the King stood up upon his feet and said,

Hear me, my brethren, and my people : As for me, I had in mine heart to build an house of rest for the ark of the covenant of the Lord, and for the footstool of our God. But God said unto me, Thou shalt not build Me an house for My name, because thou hast been a man of war, and hast shed blood. Howbeit the Lord God of Israel chose me to be King over Israel for ever. And of all my sons He hath chosen Solomon my son to sit upon the throne of the Kingdom of the Lord over Israel. Solomon my son, whom alone God hath chosen is yet young and tender and the work is great : for the palace is not for man, but for the Lord God.

*Give unto the Lord, O ye mighty : give unto the Lord glory and strength.*

Now I have prepared with all my might for the house of my God, the gold for things to be made of gold, and the silver for the things of silver. Who then is willing to consecrate his service this day unto the Lord ?

*Give unto the Lord, O ye mighty : give unto the Lord glory and strength.*

Then the chief of the fathers and princes of the tribes, and the captains of thousands and of hundreds, with the rulers of the King's work, offered willingly.

Then the people rejoiced, for that they offered willingly, because with perfect heart they offered willingly to the Lord : and David the King also rejoiced with great joy and blessed the Lord before all the congregation and said :

#### No. 6.—SONG OF THANKSGIVING

*(Baritone Solo and Chorus).*

Blessed be Thou, Lord God of Israel our Father, for ever and ever.

Thine, O Lord, is the greatness, and the power, and the glory, and the victory, and the majesty :

For all that is in heaven, and in the earth is Thine :

Thine is the kingdom, O Lord, and Thou art exalted as head above all.

Now therefore, our God, we thank Thee, and praise Thy glorious Name.

But who am I, and what is my people that we should be able to offer so willingly after this sort ? for all things come of Thee and of Thine own have we given Thee. For we are strangers before Thee, and sojourners, as were all our fathers : our days on the earth are as a shadow, and there is none abiding. I know also, my God, that Thou triest the heart, and hast pleasure in uprightness. As for me, in the uprightness of my heart I have willingly offered all these things : and now I have seen with joy Thy people, which are present here, to offer

willingly unto Thee. O Lord God of our fathers, keep this for ever in the imagination of the thoughts of the heart of Thy people, and prepare their heart unto Thee :

*[Give unto the Lord the honour due unto His name : Worship the Lord in the beauty of holiness.]*

Give unto them a perfect heart, to keep Thy commandments, Thy testimonies, and Thy statutes, and to build an house for Thy Name. Now bless the Lord your God.

Blessed be Thou, Lord God of Israel our Father, for ever and ever.

Thine, O Lord, is the greatness, and the power, and the glory, and the victory, and the majesty ;

For all that is in the heaven, and in the earth is Thine :

Thine is the kingdom, O Lord, and Thou art exalted as head above all.

Now, therefore, our God, we thank Thee, and praise Thy glorious Name.

#### No. 7.—NARRATIVE (*Soprano Solo*).

And David died, full of days, riches and honour :

And Solomon his son reigned in his stead.

#### No. 8.—SOLEMN INTERLUDE.

#### No. 9.—SOPRANO SOLO.

Lord, into Thy hands I commend my spirit :  
For Thou hast redeemed me, O Lord, Thou  
God of truth,

I have trusted in Thee, O Lord :

I have said, Thou art my God.

My times are in Thy hand :

Lord, into Thy hands I commend my spirit.

## PART II.

#### No. 10.—NARRATIVE (*Soprano Solo and Chorus*).

And Solomon built the house of the Lord at Jerusalem, in the place that David his father had prepared. . . . And the house was built of stone made ready before it was brought thither : so that there was neither hammer nor axe nor tool of iron heard in the house, while it was in building. And the whole house was overlaid with gold ; the altar also was of gold, and the table of gold, and the candlesticks of pure gold. And the house was garnished with precious stones for beauty. And when all the work was finished, then Solomon assembled the elders, and all the heads of the tribes, the chief of the fathers unto Jerusalem, to bring up the ark of the covenant of the Lord. And the priests brought in the ark to the most holy place.

## No. 11.—CHORUS.

We will go into the tabernacle of the Lord :  
 We will worship at His foot-stool.  
 Arise, O Lord, into Thy resting-place : Thou  
 and the ark of Thy strength.  
 Let Thy priests, O Lord God, be clothed with  
 righteousness : and let Thy saints rejoice in  
 goodness.

## No. 12.—DOUBLE CHORUS.

O give thanks unto the Lord ; for He is good :  
 For His mercy endureth for ever.  
 O give thanks unto the God of gods :  
 For His mercy endureth for ever.  
 O give thanks to the Lord of lords :  
 For His mercy endureth for ever.  
 To Him alone Who doeth great wonders :  
 For His mercy endureth for ever.  
 To Him that by wisdom made the heavens :  
 For His mercy endureth for ever.  
 To Him that stretched out the earth above the  
 waters :  
 For His mercy endureth for ever.  
 To Him that hath made great lights :  
 For His mercy endureth for ever.  
 The sun to rule the day :  
 For His mercy endureth for ever.  
 The moon and the stars to govern the night :  
 For His mercy endureth for ever.  
 Who remembered us in our low estate :  
 For His mercy endureth for ever.  
 And hath redeemed us from our enemies :  
 For His mercy endureth for ever.  
 Who giveth food to all flesh :  
 For His mercy endureth for ever.  
 O give thanks unto the God of heaven ; for He  
 is good :  
 For His mercy endureth for ever.

No. 18.—NARRATIVE (*Soprano and Tenor  
Soli and Chorus*).

And it came even to pass as the trumpeters and  
 singers were as one, to make one sound to be  
 heard in praising and thanking the Lord ; and  
 when they lifted up their voice with the  
 trumpets and cymbals and instruments of  
 musick, and praised the Lord, saying, For He  
 is good, for His mercy endureth for ever ! that  
 then the house was filled with a cloud, even  
 the house of the Lord, so that the priests  
 could not stand to minister by reason of the  
 cloud : for the glory of the Lord had filled the  
 house of God. Then said Solomon, the Lord  
 hath said that He would dwell in the thick  
 darkness. But I have built an house of  
 habitation for Thee, and a place for Thy  
 dwelling for ever.

And the King turned his face and blessed  
 the whole congregation of Israel : and all the  
 congregation stood. And Solomon stood before  
 the altar of the Lord, and spread forth his  
 hands toward heaven, and said :

No. 14.—THE PRAYER (*Tenor Solo with  
Quartet*).

O Lord God of Israel, there is no God like  
 Thee in the heaven, nor in the earth ; which  
 keepest covenant, and shewest mercy unto Thy  
 servants that walk before Thee with all their  
 hearts. Now, O Lord God, let Thy word be  
 verified which Thou hast spoken unto Thy  
 servant David.

But will God in very deed dwell with men  
 on the earth ?

Behold, heaven and the heaven of heavens  
 cannot contain Thee, how much less this house  
 which I have builded !

Yet have Thou respect unto the prayer of  
 Thy servant, O Lord my God, to hearken unto  
 the cry and the prayer which Thy servant  
 prayeth before Thee : that Thine eyes may be  
 open upon this house day and night.

Hearken then to the supplications of Thy  
 servant, and of Thy people Israel, when they  
 shall pray towards this place :

*Yea, hear Thou from heaven, even from Thy  
 dwelling-place : and when Thou hearest, forgive.*

If there be dearth in the land, if there be  
 pestilence ; whatsoever plague or whatsoever  
 sickness there be. Then what prayer or what  
 supplication soever shall be made by any man,  
 or by all Thy people Israel when every one  
 shall know his own plague and his own sorrow,  
 and shall spread forth his hands in this house :

Then hear Thou from heaven, even from Thy  
 dwelling-place, and forgive, and render unto  
 every man according to all his ways, whose  
 heart Thou knowest ; for Thou only knowest  
 the hearts of the children of men.

When the stranger shall come from a far  
 country for Thy great Name's sake, and Thy  
 mighty hand, and Thy stretched out arm ; when  
 they shall come and pray toward this house :

Then hear Thou from heaven even from Thy  
 dwelling-place, and do according to all that the  
 stranger prayeth for ; that all the peoples of  
 the earth may know Thy name, and fear Thee,  
 as doth Thy people Israel.

If Thy people sin against Thee and Thou be  
 angry with them and deliver them over before  
 their enemies, and they carry them away  
 captives unto a land far off or near ; yet if they  
 bethink themselves in the land of their captivity  
 and pray toward this land, toward the city  
 which Thou hast chosen, and toward the house  
 which I have built for Thy name :

Then hear Thou from heaven, even from Thy  
 dwelling-place, and maintain their cause, and  
 forgive Thy people.

Now, my God, let, I beseech Thee, Thine eyes be open, and let Thine ears be attent unto the prayer that is made in this place.

*Arise, O Lord God, into Thy resting-place :*

O Lord God, for Thy servant David's sake, turn not away the face of Thine anointed.

No. 15.—NARRATIVE (*Soprano and Tenor Soli and Chorus*).

Now when Solomon had made an end of praying all this prayer and supplication unto the Lord, he arose from before the altar of the Lord, from kneeling on his knees with his hands spread forth towards heaven.

*Let us lift up our hearts with our hands to God in the heavens.*

And Solomon stood and blessed all the congregation of Israel with a loud voice, saying :

Blessed be the Lord that hath given rest unto His people.

There hath not failed one word of all His good promise.

The Lord our God be with us, as He was with our fathers.

Let Him not leave us nor forsake us ;

That He may incline our hearts unto Him to walk in all His ways,

That all the peoples of the earth may know that the Lord He is God : there is none else.

No. 16.—FINALE (*Soprano, Tenor, and Baritone Soli and Chorus*).

King of kings ! Lord of lords !

Who only hath immortality,

Dwelling in Light unapproachable,

Whom no man hath seen, nor can see :

To Thee be honour and power eternal.

Solomon built him an house : howbeit, the Most High dwelleth not in Temples made with hands. Brethren, know ye not that ye are the Temple of God, and the Spirit of God dwelleth in you. Amen.

# THE TEMPLE.

## Nº 1. CHORAL OVERTURE.

H. Walford Davies, Op. 14.

*Lento maestoso.* *a piacere* *dim.* *f* *p*

Soprano Solo. Let all the earth fear the Lord: *mp*

Soprano I. Let

Soprano II. *mp*

Contralto. Let

Tenor. CHORUS.

Bass I.

Bass II.

*Lento maestoso.* *ff* *cresc.* *p*

Piano.\*)

*Ped. \* Ped.* *ff* *dim.* *p*

the whole world stand in awe of Him.

Let the whole world stand in awe, in awe of Him.

the whole world stand in awe, in awe of Him.

Let the whole world stand in awe of Him.

Let the whole world stand in awe, in awe of Him.

Let the whole world stand in awe of Him.

*f* *ff* *dim.* *p*

*Ped.* *\* Ped.* 11442

\*) See Prefatory note.

*Allegro.*

*sempre pp molto legato e espressivo*

*la melodia ben marc.*

*pp*

*mp cresc.*

*Ped.* \* *Ped.* \*

Ped. *pp*

*calando* *pp*

**CHORUS.**

Soprano I. 2 *p*

Soprano II. *p* Be - fore Je - ho - vah's aw - ful

Contralto. *p* Be - fore Je - ho - vah's aw - ful

Tenor. *p* Be - fore Je - ho - - - vah's

Bass I. *p* Be - fore Je - ho - vah's aw - -

Bass II. *p* Be - fore Je - ho - vah's aw - -

Be - fore Je - ho - - - vah's

*dolce* *PPP*

Ped. \* Ped.

throne, Ye nations, bow with sa - cred

throne, Ye nations, bow with sa - cred

aw-ful throne, Ye nations, bow with

- ful throne, Ye nations, bow with sa -

- ful throne, Ye nations, bow with

aw-ful throne, Ye nations, bow with

*molto cresc.*  
Joy; Know that the Lord is God a -

*molto cresc.*  
Joy; Know that the Lord is God a -

*molto cresc.*  
sa - cred joy; Know that the Lord is God a -

*molto cresc.*  
- cred joy; Know that the Lord is God a -

*molto cresc.*  
sa - cred joy; Know that the Lord is God a -

*molto cresc.*  
sa - cred joy; Know that the Lord is God a -



3 *ff*

-lone; He can cre - ate and He

-lone; He can cre - ate and He

-lone; He can cre - ate and He

-lone; He can cre - ate and He

-lone; He can cre - ate and He

-lone; He can cre - ate and He

*ff*

de - stroy.

de - stroy.

de - stroy.

de - stroy.

de - stroy.

de - stroy.

de - stroy.

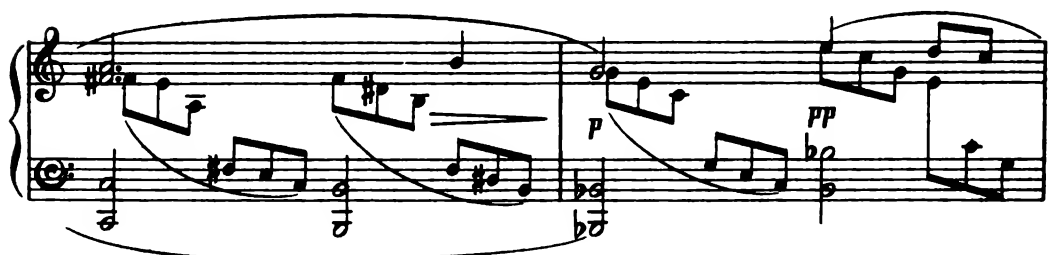
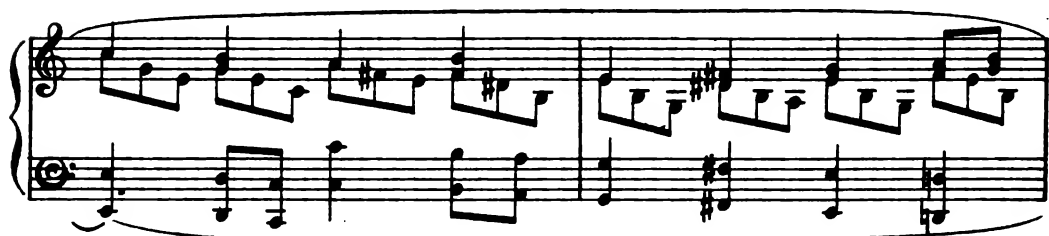
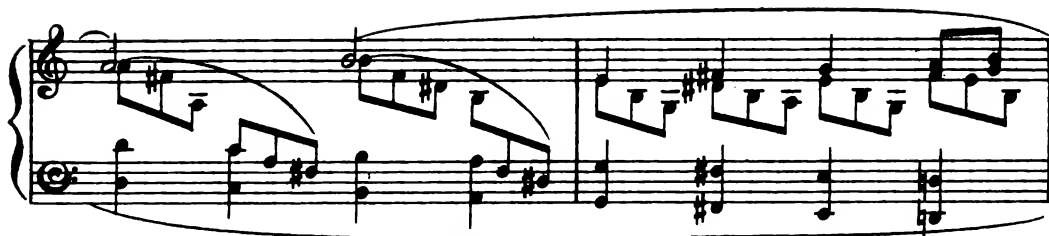
*ff*

rit. *ff*

*Allegro energico.*

The musical score consists of five systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

- System 1:** Starts with a forte (*ff*) dynamic. The left hand has a series of chords and single notes, while the right hand plays a more melodic line. Pedaling is indicated with "Ped." and a pedal point.
- System 2:** Continues the melodic and harmonic development. A large slur covers a significant portion of the system. A "10" is written above the right hand, possibly indicating a measure count or a specific fingering.
- System 3:** Features a 4-measure rest in the right hand at the beginning. The left hand continues with a steady accompaniment. Pedaling is marked with "Ped.".
- System 4:** Shows further melodic and harmonic progression. The right hand has a series of chords and single notes, while the left hand provides a harmonic base. Pedaling is marked with "Ped.".
- System 5:** The final system on the page. It begins with a series of chords and single notes. A "5" is written above the right hand. The system concludes with a section marked "sempre con Ped." and "ben marcato", indicating a sustained and well-defined ending.



**6** Soprano.

**6** Contralto. *mf*

**CHORUS.**

His Sov' - - reign pow'r, with - -

Tenor.

Bass.

**6**

*legato*

Chorus system starting at measure 6. It includes staves for Soprano, Contralto, Tenor, and Bass. The lyrics are "His Sov' - - reign pow'r, with - -". The piano accompaniment continues below, marked *legato*. The key signature is one sharp (F#).

*mf*  
His Sov' - reign  
- out our aid, Made us of

pow'r, with - - out our aid,  
clay, and form'd us men;

Made us of clay; and form'd us

*mf* And when like wand' - - ring sheep we

The first system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics "Made us of clay; and form'd us". It features a triplet of eighth notes. The second staff is empty. The third staff is a vocal line with lyrics "And when like wand' - - ring sheep we", marked *mf*. The fourth staff is a piano accompaniment line.

men; And when like wand' - - ring

*mf* And when like wand' - - ring sheep

stray'd, when like wand' - - ring

And when like wand' - - ring

*pp sempre legato*

The second system of the musical score, continuing from the first. It consists of four staves. The top staff is a vocal line with lyrics "men; And when like wand' - - ring", marked *dim.*. The second staff is a vocal line with lyrics "And when like wand' - - ring sheep", marked *mf* and *dim.*. The third staff is a vocal line with lyrics "stray'd, when like wand' - - ring", marked *dim.*. The fourth staff is a piano accompaniment line with lyrics "And when like wand' - - ring", marked *mf*. The bottom system shows a piano accompaniment line with lyrics "And when like wand' - - ring", marked *pp sempre legato*.

sheep we stray'd.

sheep we stray'd.

sheep we stray'd.

sheep we stray'd.

He brought us to His fold a - - gain.

He brought us to His fold a - - gain.

He brought us to His fold a - - gain.

He brought us to His fold a - - gain.

espress.

**Soprano Solo.** *f*

Let all the earth— fear the Lord:

*a niente*

*a niente*

*a niente*

*a niente*

*p* Let

*sempre pp*

**Soprano I.**  
 Let the whole world stand in

**Soprano II.**  
 Let the whole world stand in

**Contralto.**  
 Let the whole world stand in

**Tenor.**  
 Let the whole world stand in

**Bass I.**  
 Let the whole world stand in

**Bass II.**  
 Let the whole world, let the whole world stand in

8

awe of Him. \_\_\_\_\_

awe of Him. \_\_\_\_\_

awe of Him. \_\_\_\_\_

awe of Him. \_\_\_\_\_

awe of Him. \_\_\_\_\_

awe of Him. \_\_\_\_\_

8

*mp poco - - a - - poco - - cresc. -*

*Maestoso ma non più lento.*

*ff*



*Allegro fervente.*

**CHORUS.**

**Soprano. *f***  
We'll crowd Thy gates with thank - ful songs;

**Contralto. *f***  
We'll crowd Thy gates with thank - ful songs;

**Tenor. *f***  
We'll crowd Thy gates with thank - ful

**Bass I. *f***  
We'll crowd Thy gates with thank - - ful songs;—

**Bass II. *f***  
We'll crowd Thy gates with thank - ful

*Allegro fervente.*  
***ff***

High as the heav'ns our vol - - ces raise;

High as the heav'ns our vol - - ces raise;

songs; High as the heav'ns our vol - - ces

High as the heav'ns our vol - - - ces

songs; High as the heav'n our vol - - ces

***sf***

And earth \_\_\_\_\_ with her ten thou - sand tongues, Shall

And earth \_\_\_\_\_ with her ten thou - - sand \_\_\_\_\_

raise; And earth with her ten thou - - - sand \_\_\_\_\_

raise; And earth \_\_\_\_\_ with her ten thou - - sand \_\_\_\_\_

raise; And earth \_\_\_\_\_ with her ten thou - - sand \_\_\_\_\_

The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady eighth-note bass line. A forte (*f*) dynamic marking is present in the piano part.

fill Thy courts with \_\_\_\_\_ sound - - ing praise. \_\_\_\_\_

tongues, Shall fill Thy courts with sound - - ing \_\_\_\_\_

tongues, Shall fill \_\_\_\_\_ Thy courts with sound - - - - ing \_\_\_\_\_

tongues, Shall fill Thy courts with \_\_\_\_\_ sound - - ing \_\_\_\_\_

tongues, Shall fill Thy courts with \_\_\_\_\_ sound - - ing \_\_\_\_\_

The piano accompaniment continues with similar rhythmic patterns, featuring triplets and sixteenth-note runs in the right hand and a consistent bass line in the left hand.

9 *ff* Wide— as the world is  
 praise. *ff* Wide as the world is  
 praise. *ff* Wide as the world is  
 praise. *ff* Wide as the world is

*ff*

Thy com - mand; Vast.  
 Thy com - mand; Vast  
 Thy com - mand; Vast  
 Thy com - mand; Vast

*p* *cresc.*

as E - ter - - ni - ty Thy love;

as E - ter - - ni - ty Thy love;

as E - ter - - ni - ty Thy love;

as E - ter - - ni - ty Thy love;

*ff*

*p*

*Ped.*

Firm as a

Firm as a

Firm as a

Firm as a

*cresc.*

10 *allargandosi* *Allegro maestoso, (come il primo.)*

rock Thy truth shall stand,

rock Thy truth shall stand,

rock Thy truth shall stand,

rock Thy truth shall stand,

10 *allargandosi* *Allegro maestoso, (come il primo.)*

*ff*

*ff*

*p* *cresc.*

When roll - ing years shall cease, shall

*p* *cresc.*

When roll - ing years shall

*p* *cresc.*

When roll - ing years shall cease, shall

*p* *cresc.*

When roll - ing years shall

*mp* *f*

cease to move.

cease to move.

cease to move.

cease to move.

*ff*

*Lento maestoso.*

A - - - men.

A - - - men.

A - - - men.

A - - - men.

*ff*

*Lento maestoso.*

*ff*

*Ped.*

# Nº 2. NARRATIVE. NOW DAVID, KING OF ISRAEL.

*Andante semplice.*

The piano introduction is in 4/4 time, marked *Andante semplice*. It features a melody in the right hand and a bass line in the left hand. The right hand begins with a series of chords and moving lines, while the left hand provides a steady accompaniment. Dynamics include *p* (piano) and *pp* (pianissimo).

**Soprano Solo.**

The soprano solo begins with the lyrics "Now Da - vid, King of Is - ra - el, had it in his". The melody is in 4/4 time, marked *Andante semplice*. The piano accompaniment continues with chords and moving lines, marked *p* (piano).

*cresc.*

This section continues the narrative with the lyrics "heart to build an house for the name of the Lord his God." The tempo and dynamics increase, marked *cresc.* (crescendo) and *f* (forte). The piano accompaniment becomes more active, with more frequent chords and moving lines.

But the word of God came to Na-than, the prophet,

This section continues the narrative with the lyrics "But the word of God came to Na-than, the prophet,". The tempo and dynamics increase, marked *cresc.* (crescendo) and *f* (forte). The piano accompaniment becomes more active, with more frequent chords and moving lines. The section ends with a series of chords marked *Ped.* (Pedal) and *simile*.

*Più lento.*

say- ing: Go and tell Da - vid my ser - vant,

**SMALL CHORUS.**

*pp*

*pp*

*pp*

*Più lento.*

*pp*

*pp*

*cresc.*

Thus saith the Lord thy God, Thou shalt not

*cresc.*

Thus saith the Lord thy God, — Thou shalt not

*cresc.*

Thus saith the Lord thy God, — Thou shalt not

*cresc.*

*f*

*mf*

*mf*

*f*

*p*

build me an house to dwell in. The Lord will build thee an house.

*p*

build me an house to dwell in.

*p*

build me an house to dwell in.

*p*



And it shall come to pass when thy days be ex - pir - ed that thou must

*tranquillo*

*pp*

go to be with thy fa - thers, that I will raise up thy seed —

*poco animandosi e cresc.*

*poco animandosi e cresc.*

af - ter thee, which shall be of thy sons; — and I will e - - stab - lish his

*Soprani* *mp* *f*

and I will e - - stab - lish his

*Contralti.* *mp* *f*

and I will e - - stab - lish his

*f*

kingdom. He shall build me an house, — and I will e -

*mp e espress.* *mp* *f* *s*

kingdom. and I will e -

*mp* *f* *s*

kingdom. and I will e -

*mp* *f* *s*

*sempre f e con espress.*

-stablish his throne for e - ver. I will be his

*f*

-stablish his throne for e - ver.

*f*

-stablish his throne for e - ver.

*f*

*sfmp e con espress.*

*Tempo 1º (Andte)*

12

fa-ther, and he shall be my son: and his throne

**SMALL CHORUS.**

**Soprani.** *mp* His throne shall

**Contralti.** *mp* His throne shall

**Tenori.** *mp* His throne shall

**Bassi.** *mp* His throne

12

*Tempo 1º (Andte)*

*sf*

shall be e - stab-lish-ed

be e - stab-lish-ed for e -

be e - stab-lish-ed for e - - ver, for

be e - stab-lish-ed for e - - ver, for e -

shall be e - -stab-lish-ed for e -

for e - - ver - more.

- ver, for e - - ver - more.

e - - ver - more.

- ver, for e - - ver - more.

- ver, e - - ver - more.

cresc.

ff

*sempre con Ped.*

13

*sf* *molto dim.* *p* *pp*

Now Da-vid, the a - noint-ed of God, the sweet psalmist of

14

Is - ra-el, grew old and stricken in years; and his days drew

*pp* *ppp*

nigh that he should die.

Segue No 3.

Nº 8. BARITONE SOLO. THOU ART MY HOPE, O LORD GOD.

*Andante con moto.*

*p* *f*

*Allegro non troppo.*  
Baritone Solo.

*f*

Thou art my hope, O Lord God: Thou art my trust, my

*mp ed espress.*  
*p ed espress.*

trust from my youth. Cast me not off in the time of old

*p*

age: For - sake me not — when my strength — fail - eth.

15

*f*

God, be not far\_ from me: O my God, make haste for my

*f*

*mp*

help. Cast me not off in the time of old age: For -

*mp*

*Ped.*

*cresc.*

- sake me not\_ when my\_ strength\_ fail - eth.

*cresc.*

*f*

*mf*

O God, thou hast taught me from my youth:

*mf*

*cresc.* *f* *dim.*

And hi-ther-to have I de-clar-ed Thy wondrous works. — Now

*f* *dim.*

*Ped.*

*s* *mf*

al - so, when I am old and grey - head - ed, O God, for -

*mf*

*s*

- sake me not, O my God — for - sake me not:

*con decisione* *f* *s*

Un-til I have shewed Thy strength un-to this — ge - ne -

*sf* *f*

- ra - tion, Thy power to ev-ry one that is to  
 come. Thou, which hast shew - ed me great and sore  
 tri - als, shalt quick - en me a - gain;  
 And shalt bring me up a - gain from the dust.

*ff* *3*  
*P* *lunga*  
*PP*  
*ff*  
*sf*  
*Ped*  
*lunga pp*  
*PP*  
*sempre p*  
*PP*  
*PP*



17

— of death. Thou shalt

*ppp* *pp*

*Allegro tranquillo.* *Ped.*

com - fort me on ev - 'ry side, — Thou shalt com - fort,

com - fort me on ev - 'ry side, Thou shalt

*sempre p*

com - - - fort me, — Thou shalt

*sempre p* *legato*

*cresc.*

com - - - fort me on ev - 'ry—

*cresc.*

18

*mf*

side.. I will al - so praise Thee with the psal - te - ry, —

*mf*

— e - ven Thy truth, O — my God: —

*mf*

Un - to Thee will I sing with — the harp, —

*mf*

O — Thou — Ho - ly One of Is - - ra - el.

*sempre cresc.*  
My lips shall great - ly rejoice when I sing — un - to

*cresc.*

*ff ed allargandosi*

Thee: And my soul,

*f* *ff*

*f* 19

my soul — which Thou hast re - deem - ed,

*mf*

my soul \_\_\_\_\_ which Thou hast, Thou

*dim.*

*dim.*

hast re - deem - ed, Thou hast re - deem -

*dim.*

*dim.*

- ed, \_\_\_\_\_ which Thou hast

*p sotto voce ed a piacere*

*p*

*colla voce*

re - deem - ed.

*pp*

*pp*

*ppp*

**Nº 4. SOPRANO SOLO & CHORUS. O THOU THAT HEAREST PRAYER.**

*Andante espressivo.*

Andante espressivo.

Soprano Solo. *f* O Thou that hear-est prayer, un-to Thee shall

Soprano.

Contralto.

Tenor.

Bass.

CHORUS.

Piano. *Andante espressivo.* *f*

all flesh come.

O Thou that hear-est prayer, un-to Thee

O Thou that hear-est prayer, un-to Thee

O Thou that hear-est prayer, un-to Thee

O Thou that hear-est prayer, un-to Thee shall

**\* ) For practice only.**

*poco cresc.*

O Thou— that hear-est prayer,

— shall all flesh come. *ten.* 0

— shall all flesh come. *ten.*

— shall all flesh come. *ten.*

all— flesh, all— flesh come. *ten.*

*ten.* *poco cresc.*

20

un - to Thee— shall all— flesh

*poco cresc.* Thou— that hearest prayer, un - to Thee shall all— flesh

*poco cresc.* O Thou— that hearest prayer, un - to Thee shall all— flesh

*poco cresc.* O Thou— that hearest prayer, un - to Thee shall all— flesh

*poco cresc.* O Thou— that hearest prayer, un - to Thee shall all— flesh

20

come, un - to Thee.

come, shall all flesh come, un - to Thee.

come, shall all flesh come, un - to Thee.

come, shall all flesh come, un - to Thee.

come, shall all flesh come, un - to Thee.

*Poco animato.*

My mis-deeds pre - vail, my mis-deeds pre - vail

My mis-deeds pre - vail, pre - vail

My mis - deeds pre - vail, my mis - deeds pre - vail

My mis-deeds pre - vail, my mis - deeds pre - vail

*Poco animato.*

21

— a - gainst me, my mis-deeds pre - vail, pre -  
 — a - gainst me, my mis - deeds pre - vail, pre -  
 — a - gainst me, my mis - deeds pre - vail, pre -  
 — a - gainst me, my misdeeds, my mis-deeds

21

-vail a - gainst me: O be Thou mer - ci-ful un - to me,  
 -vail a - gainst me: O be Thou mer - ci-ful un - to me,  
 -vail a - gainst me: O be Thou mer - ci-ful un - to me,  
 — pre-vail a - gainst me: O be Thou mer - ci-ful un - to me,

\*) *Note.* When the Alto part is sung by men, it will be found convenient that they sing the word 'prevail' with the Tenors, while their part be taken for the moment by Second Trebles. Modifications on the same plan can be made elsewhere in this work, if desirable.



Be Thou mer - ci -

O be Thou mer - ci - ful un - to me, be Thou mer - ci -

O be Thou mer - ci - ful un - to me, be Thou mer - ci -

O be Thou mer - ci - ful un - to me, be Thou mer - ci -

O be Thou mer - ci - ful un - to me, be Thou mer - ci - ful.

*Tempo I?*

-ful. O Thou that hear-est prayer,

*mp ed espress.*

-ful. O Thou that hear-est prayer,

-ful. O Thou that hear-est prayer,

-ful. O Thou that hear-est prayer,

-ful. O Thou that hear-est prayer,

*Tempo I?*

22

*f* un - to Thee shall all flesh come,

*cresc.* un - to Thee, \_\_\_\_\_ un - to Thee shall all flesh come,

*cresc.* un - to Thee, \_\_\_\_\_ un - to Thee shall all flesh come,

*cresc.* un - to Thee, \_\_\_\_\_ un - to Thee shall all flesh come,

*cresc.* un - to Thee shall all flesh, \_\_\_\_\_ shall all \_\_\_\_\_ flesh come,

22

*cresc.*

*p* un - to Thee \_\_\_\_\_ shall all flesh come. *pp molto rall.*

*p* un - to Thee shall all \_\_\_\_\_ flesh come. *pp*

*p* un - to Thee shall all \_\_\_\_\_ flesh come. *pp*

*p* un - to Thee shall all \_\_\_\_\_ flesh come. *pp*

*p* un - to Thee shall all \_\_\_\_\_ flesh come. *pp*

*p* un - to Thee shall all \_\_\_\_\_ flesh come. *pp*

*molto rall.*

# № 5. NARRATIVE. AND DAVID ASSEMBLED ALL THE PRINCES.

*Allegro energico.*

Piano introduction in 2/4 time, key of B-flat major. The music is marked *Allegro energico*. It features a strong, rhythmic melody in the right hand and a supporting bass line in the left hand, with various dynamic markings including *f* and *mp*.

Soprano Solo.

Soprano solo in 2/4 time, key of B-flat major. The melody is marked *f* and *mp*. The piano accompaniment is marked *mp*. The lyrics are: "And Da-vid as - sem - bled all the prin - ces of".

Soprano solo in 2/4 time, key of B-flat major. The melody is marked *f*. The piano accompaniment is marked *f*. The lyrics are: "Is - ra-el, the prin - ces of the tribes, and the".

Soprano solo in 2/4 time, key of B-flat major. The melody is marked *f*. The piano accompaniment is marked *f*. The lyrics are: "captains o - ver the thousands, and captains o-ver the hundreds, with the".

of - fi - cers and with the migh - ty men, and with all the

*a piacere* 23  
va - liant men un - to Je - ru - sa - lem.

CHORUS.  
Soprani.  
Contralti.  
Give un-to the  
Give un-to the

Lord O ye migh - ty: give un-to the  
Lord O ye migh - ty: give un-to the

Lord glo - ry and strength.

Lord glo - - ry and strength.

24

*f*

Ped.

Soprano Solo.

And the King stood

*mf*

*sf*

Ped.

up up-on his feet and said.

Baritone Solo.

Hear me, my

*f*

*mf*

Ped.

bre - thren, and my peo - - ple:

*dim.*

*molto dim.*

Ped.

*Poco meno mosso.*

*mf* As for me, I had in mine heart to build an house of

*p sempre molto legato*

rest for the ark of the co - ve - nant of the Lord,

and for the foot-stool of our God. But God said,

*p rit.*

*rit.*

*p*

*Andante tranquillo.*

*pp* Thou shalt not build Me an house to dwell in because Thou hast

*cresc.*

*pp*

*poco cresc.*

*ppp*

been a man of war, and hast shed blood. Howbeit

*ad lib.*

*f*

*colla voce*

*Tempo I<sup>o</sup> (Allegro.)*

*mf*

*sempre poco a poco cresc.*

the Lord God of Is - ra - el hath cho - sen me to be

*mp*

*sempre poco a poco cresc.*

25

King o-ver Is - - ra - el for e - - - ver.

*f*

*ff*

And of all my sons he hath cho-sen So - lo-mon my son —

*rit.* *Allargando*

to sit upon the throne of the Kingdom of the Lord o-ver Is - - ra -

*Andante maestoso.*

- el.

*ff* *accel.*

*Tempo I? (Allegro.)* *mp*

So-lo-mon my son, whom a-lone God hath cho-sen

*cresc.* *f*

is - yet young - and ten-der and the work is great: for the palace is

*cresc.* *f*



*più f*

not for man, but \_\_\_\_\_ for the Lord God. \_\_\_\_\_

*sfp*

**CHORUS.**

**26** Sopran. *f* Give un-to the Lord, O ye migh-ty: \_\_\_\_\_ give un-to the

Contralti. *f* Give un-to the Lord, O ye migh-ty: \_\_\_\_\_ give un-to the

**26** *f* Give un-to the Lord, O ye migh-ty: \_\_\_\_\_ give un-to the

*sfp* *f*

Lord glo - ry and strength.

Lord glo - - ry and strength.

*ff*

**Baritone Solo.** *mf*

Now I have pre-

*smp*

*Ped.*

- par - ed with all my might for the house of my God,

*mp* the gold ——— for things to be made of gold, ——— and the sil-ver *cresc.*

*Andante maestoso.*  
— for things of sil-ver. *f* Who then, who then is willing to

con-secrate his ser - vice this day *ff e largo* un - to the Lord?

*colla voce*

*a tempo*

Soprani.

Contralti.

Give,

give un-to the Lord, O ye migh -

Give, give un-to the Lord, O ye migh -

*a tempo**ff*

- ty:

give un-to the Lord glo - ry,

- ty:

give unto the Lord

- glo - - ry,

glo - - -

- glo - - ry,

glo - - -

*mp**molto cresc.*

Soprano Solo.

Tempo I? (Allegro.)

Then the  
 - - ry, glo - - ry and strength. *ff*  
 - - ry, glo - - ry and strength. *ff*  
 Tenor  
 Glo - - ry, glo - - ry and strength. *ff*  
 Bass  
*ff* Glo - - ry, glo - - ry and strength. *ff*

Tempo I? (Allegro.)

*ff* *mf*

chief of the fa - thers and prin - ces of the tribes, and the cap - tains of -  
*mp*

*ff* *a piacere*  
 thousands and of hun - dreds of - fer - ed, of - - fer - ed  
*ff*

28

will - ing - ly.

**CHORUS.**

*ff* will - - - - -

*ff* will - - - - -

*ff* will - - - - -

*ff* will - - - - -

*ff* will - - - - -

28

*ff*

*Ped.*

*Tempo II<sup>do</sup> (Andante maestoso.)*

- ing-ly. \_\_\_\_\_

Then the people re - joi - ced,

- ing-ly. \_\_\_\_\_

Then the people re - joi - ced,

- ing-ly. \_\_\_\_\_

Then the people re - joi - ced,

- ing-ly. \_\_\_\_\_

Then the people re - joi - ced,

*Tempo II<sup>do</sup> (Andante maestoso.)*

*f*

*sempre Ped.*

## Soprano Solo.

*mf*

be-cause with

for that they of-fered will-ing-ly,

for that they of-fered will-ing-ly,

for that they of-fered will-ing-ly,

for that they of-fered will-ing-ly,

per-fect heart they offered will-ing-ly: and Da-vid

*mp* they of-fered will-ing-ly *f* un-to the *p**mp* they of-fered will-ing-ly *f* un-to the *p**mp* they of-fered will-ing-ly *f* un-to the *p**mp* they of-fered will-ing-ly *f* un-to the *p*

*sempre f*

the King al-so re - joi - ced with great joy and blessed —

Lord:

Lord:

Lord:

Lord:

*p ma fervente*

— the Lord be - fore all the congre - ga - tion and said:

*mp* and blessed — the Lord and said:

*mp* and blessed — the Lord and said:

*mp* and blessed — the Lord and said:

*mp* and blessed — the Lord and said:

Nº 6. A SONG OF THANKSGIVING.  
 BLESSED BE THOU, LORD GOD.

*Allegro maestoso.*

Baritone Solo.

*ff*

Bless - ed, bless - ed, bless - ed be\_\_ Thou, Lord God of our

*f*

fa - thers, for e - ver, for

e - ver and e - - - - -



- ver.

**Tenori I.**  
Bless-ed, bless-ed, bless-ed be— Thou, Lord God of our

**Tenori II.**  
Bless-ed, bless-ed, bless-ed be— Thou, Lord God of our

**Bassi I.**  
Bless-ed, bless-ed, bless-ed be— Thou, Lord God of our

**Bassi II.**  
Bless-ed, bless-ed, bless-ed be— Thou, Lord God of our

29

fa - thers, for e - ver, for e - ver

fa - thers, for e - ver, for e - ver

fa - thers, for e - ver and

fa - thers, for e - ver

*meno f*

Thine, O Lord, is the

and e - - - - - ver.

and e - - - - - ver.

e - - - - - ver.

and e - - - - - ver.

*mf*

great - ness, and the power, — and the glo - - ry, and the

*sempre ben marcato*

*cresc.*

*ff*

30

55

vic - - to - ry, and the ma - - jes - ty:

Thine, O Lord, is the

Thine, O Lord, is the

Thine is the

Thine is the

30

*cresc.*

*f*

great - ness, and the power, — and the glo - - ry, and the

great - ness, and the power, — and the glo - - ry, and —

great - ness, and the power, — and the glo - - ry, and the

great - ness, and the power, — and the glo - - ry, and the

vic - to - ry, and the ma - jes -

the vic - to - ry, and the ma - jes -

vic - to - ry, and the ma - jes -

vic - to - ry, and the ma - jes -

*mf* For all that is in the heav'n, and in the earth *f* is

-ty:

-ty:

-ty:

-ty:

*mf* *il basso marcato*

Thine:

*f* For all that is in the heav'n and in the

*f* For all that is in the heav'n and in the

*f* For all that is in the heav'n and in the

*f* For all that is in the heav'n and in the

31

*f*

*ff*

Thine, Thine

earth is Thine. Thine,

earth is Thine. Thine,

earth is Thine. Thine,

earth is Thine. Thine,

is the king - - - dom,

Thine is the king - dom, O Lord, and Thou

Thine is the king - dom, O Lord, and Thou art ex -

Thine is the king - dom, O Lord, and Thou art ex -

Thine is the king - dom, O Lord, and

*fff* *f* *Pad*

art ex - - alt - ed as head a - bove

- alt - - - - ed as head a - bove

- alt - ed, ex - alt - ed as head a - bove

Thou art ex - - alt - ed as head a - - bove

*rit.*

Now

*ff*

all.

Now

*ff*

all.

Now

*ff*

all.

Now

*ff*

all.

Now

32

*ff a tempo*

*rit.*

there - fore,

we

there - fore, our God we thank Thee,

there - fore, our God we thank Thee,

there - fore, our God we thank Thee,

there - fore, our God we thank Thee,

thank Thee, and praise Thy glo-rious Name. —

we ——— thank Thee,

we ——— thank Thee,

we ——— thank Thee,

we ——— thank Thee, and

and praise Thy glo-rious Name, ———

and praise Thy glo-rious Name, ———

and praise ———

praise Thy glo-rious Name, ——— and



Name, and praise Thy glo - rious  
 praise Thy glo - rious Name, we  
 — Thy glo - rious Name, and praise  
 praise, praise Thy glo - rious Name,

33

Name, we thank Thee.  
 praise, we thank Thee.  
 — Thy glo - - - rious Name.  
 — Thy glo - - - rious Name.

*mf*  
But who am

*sff dim.*  
*And.*

*Lento non troppo.  
molto espress.*

I, and what is my peo - ple, O Lord, that we should be

*mp molto espress.*

a - ble to of - fer so will - ing - ly? For all things come of

*p*

Thee and of Thine own, Thine own have we gi - ven Thee.

34 *Poco più lento.*

*pp*

For we are stran - gers, are stran - gers be - fore Thee, and

*pp*

so - journers, as were all our fa - thers:

*f*

*Andante tranquillo.*

*pp*

our days on the earth are as a sha-dow,

*pp* *sempre pp*

are as a shadow, and there is none —

*p*

*pp* *mf*

a - bid-ing. I know al - so, my

*ppp*

35

*cresc.* *ff*

God, that Thou tri - est the heart, and hast pleasure in up-right-ness.

*f* *cresc.* *f*

*accel.* *f* *Allegro con spirito.*

As for me, in the up-right-ness of my heart I have will-ing-ly

*accel.* *mf*

*a piacere* *a tempo* *mf*

of-fered all these things: and now I have seen with

*colla voce* *p*

joy, Thy peo-ple which are pre-sent here to of -

*sempre cresc.*

- fer will - ing - ly O Lord God of our

### 36 Soprano Solo.

Giv - un-to the Lord, O ye migh - - - ty:

*sempre molto f*

fathers, keep this for e - ver in the i-ma-gi - na - - tion

**SMALL CHORUS.**

**Soprani.** *pp* Wor - ship the Lord in the

**Contralti.** *pp* Wor - ship the Lord

*p ed espress.*

*sempre con Ped.*

of the thoughts of the heart of Thy peo - ple,  
 beau - ty of ho - liness, wor - ship, wor - ship  
 in the beau - ty of ho - liness, in the

*mf* Give un-to the Lord,  
 and pre-pare their heart un - to Thee: *sempre ff* give un - to  
 in the beau - ty of ho - li - ness. *p* Give  
 beau - ty, the beau - ty of ho - li - ness.

37 37

*cresc.*  
 O ye might - - - ty: give  
 them a per - - - fect heart, to  
 unto the Lord, O ye might - ty: give unto the Lord.  
 Give unto the Lord, per - - - fect heart, give,  
 Tenori. (Chorus I.) *pp* A per - - - fect heart,  
 Bassi. (Chorus I.) *pp* A per - - - fect heart,  
 A per - - - fect heart,  
*poco a poco cresc*  
 unto the Lord the hon - - our due unto His  
 keep Thy command - ments and Thy tes - timonies, and Thy sta -  
 the honour due  
 give the honour due *cresc.*  
 to keep Thy com - mand -  
 to keep Thy com - mand -  
*sempre Ped.*

Name. \_\_\_\_\_ *molto rall.*  
 - tutes, and to build an house \_\_\_\_\_ for Thy  
 unto His Name.  
 unto His Name.  
 - ments.  
 - ments.

*f* *ff* *molto rall.*

38 *a tempo* *a piacere*  
 Name. Now \_\_\_\_\_ bless the Lord your God.

38 *a tempo* *colla voce*  
*f* *cresc.* *ff*



Soprano Solo.

FULL CHORUS.

Wor - ship the Lord.

Bless - ed, bless -

Bless - ed, bless -

Bless-ed,

Tempo I? (Allegro maestoso.)

- ed, Bless-ed, bless-ed, bless-ed be

- ed, Bless-ed, bless-ed, bless-ed be

bless - ed, Bless-ed, bless-ed, bless-ed be

Bless - ed, Bless-ed, bless-ed, bless-ed be

Thou, Lord God of Is - ra-el, for e - ver, for

Thou, Lord God of Is - ra-el, for

Thou, Lord God of Is - ra-el, for e - ver, for

Thou, Lord God of Is - ra-el, for

e - ver and e - - - -

e - ver and e - - - -

e - ver and e - - - - ver.

e - ver and e - - - - ver.

39

-ver.

-ver.

Thine, O Lord, is the great-ness, and the power, and the glo-ry, and the

Thine, O Lord, is the great-ness, and the power, and the glo-ry, and the

39

*ben marcato*

Ped. Ped. Ped. Ped.

Thine,— Thine, Thine, O Lord, is the great-ness, and the

Thine,— Thine, Thine, O Lord, is the great-ness, and the

vic- - to - ry, and the ma - jes - ty; Thine is the great-ness, and the

vic- - to - ry, and the ma - jes - ty; Thine is the great-ness, and the

Ped. Ped.

power, — and the glo - ry, and the vic - to - ry,

power, and the glo - ry, and the vic - to - ry,

power, and the glo - ry, and the vic - to -

power, and the glo - ry, and the vic - to - ry,

*sf* *mf* *cresc.*

*Ped.*

40

and the ma - jes - ty.

*f*

and the ma - jes - ty.

*f*

- ry, and the ma - jes - ty.

*f*

and the ma - jes - ty. For all that is in the

40

For all  
For all  
For  
heaven, and in the earth is Thine, for  
ten.

SMALL CHORUS.

that is in the heaven, and in the earth is  
that is in the heaven, and in the earth is  
all that is in the heaven, and in the earth is  
all that is in the heaven, and in the earth is

GREAT CHORUS.

that is in the heaven, and in the earth  
that is in the heaven, and in the earth  
all that is in the heaven, and in the earth  
all that is in the heaven, and in the earth

Thine, Thine. Thine is the

Thine, Thine. Thine is the

Thine, Thine. Thine is the

Thine, Thine. Thine is the

is Thine, Thine. Thine is the

is Thine, Thine. Thine is the

is Thine, Thine. Thine is the

is Thine, Thine. Thine is the

*ff*  
*Ped.*

41

king - dom, O Lord, and Thou art ex - alt - ed, ex -

king - dom, O Lord, and Thou art ex - alt - ed, ex -

king - dom, O Lord, Thou art ex - alt - ed, ex -

king - dom, O Lord, and Thou art ex - alt - ed, ex -

41

king - dom, and Thou art ex - alt - ed, ex - alt - ed, ex -

king - dom, O Lord, and Thou art ex - alt - ed, ex - alt - ed, ex -

king - dom, O Lord, Thou art ex - alt - ed, ex - alt - ed, ex -

king - dom, O Lord, and Thou art ex - alt - ed, ex - alt - ed, ex -

41

king - dom, O Lord, and Thou art ex - alt - ed, ex - alt - ed, ex -

king - dom, O Lord, and Thou art ex - alt - ed, ex - alt - ed, ex -

king - dom, O Lord, and Thou art ex - alt - ed, ex - alt - ed, ex -

king - dom, O Lord, and Thou art ex - alt - ed, ex - alt - ed, ex -

- alt - ed as head a - bove all.

- alt - ed as head a - bove all.

- alt - ed as head a - bove all.

- alt - ed as head a - bove all.

- alt - ed as head a - bove all.

- alt - ed as head a - bove all.

- alt - ed as head a - bove all.

- alt - ed as head a - bove all.

- alt - ed as head a - bove all.

- alt - ed as head a - bove all.



This musical score is for a choir and piano. It consists of eight staves. The first seven staves are for a four-part choir (Soprano, Alto, Tenor 1, Tenor 2, and Bass), each with a vocal line and the lyrics "Now, now,". The eighth staff is for the piano accompaniment, featuring a complex, arpeggiated texture in the right hand and a more rhythmic, chordal texture in the left hand. The key signature is one sharp (F#), and the time signature is common time (C).

Now, now,

Now, now,

Now, now,

Now, now,

Now, now,

Now, now,

Now, now,

Now, now,

there - fore, now, there - fore, our God, we

there - fore, now, there - fore, our God, we

there - fore, now, there - fore, our God, we

there - fore, now, there - fore, our God, we

42

thank Thee, we thank Thee, we

thank Thee, we thank Thee, we

thank Thee, we thank Thee, we

thank Thee, we thank Thee, we

42

thank Thee, and praise

thank Thee,

thank Thee,

thank Thee, and

Thy glo - rious Name, and praise

and praise Thy glo - - - rious

and praise, and

praise Thy glo - rious

Thy glo - rious Name.

Name, Thy glo - - - rious Name.

praise Thy glo - rious Name.

Name, Thy glo - rious Name.

We thank Thee, we thank Thee, we thank Thee,

We thank Thee, we thank Thee, we thank Thee,

We thank Thee, we thank Thee, we thank Thee,

We thank Thee, we thank Thee, we thank Thee,

*Paul*

we thank Thee.

*ff accel.*

we thank Thee.

*ff accel.*

we thank Thee.

*ff accel.*

we thank Thee.

*ff accel.*

*accel.*

*ff*

*ff*

## Nº 7. NARRATIVE. AND DAVID DIED.

*Andante.* *P* *cresc.*

And Da-vid died, full of years,

*pp* *espress.*

*dim.*

rich-es and ho - - nour.—

*pp*

*fe maestoso* *a piacere*

And So - lo-mon, his son, reigned in his stead.

*f* *rit.*

## Nº 8. SOLEMN INTERLUDE.

*Lento maestoso.*

*ff sff sff mf cresc.*

*Ped. \*Ped.*

*\*Ped. \*Ped. Ped. \*Ped.*

43

*ff sff sff mf cresc.*

ff

*sempre con Pedale.*

This system contains the first two measures of a musical piece. It is written for piano in G major (one sharp). The first measure features a dense, rapid chordal texture in both hands, marked *ff*. The second measure continues this texture with some melodic movement in the right hand. A fermata is placed over the final chord of the second measure.

44

mp

*molto cresc.*

This system contains measures 3 and 4. Measure 3 begins with a *mp* (mezzo-piano) dynamic and features a more flowing, arpeggiated texture. Measure 4 continues this texture and includes the instruction *molto cresc.* (molto crescendo).

*sempre cresc.*

This system contains measures 5 and 6. Measure 5 continues the arpeggiated texture from the previous system. Measure 6 further develops this texture and includes the instruction *sempre cresc.* (sempre crescendo).

ff

ff sff

This system contains measures 7 and 8. Measure 7 continues the arpeggiated texture and is marked *ff* (fortissimo). Measure 8 concludes the system with a final chord, marked *ff sff* (fortissimo, sforzando).



First system of musical notation. Treble and bass staves. Key signature: three sharps (F#, C#, G#). The music features a melody in the treble staff and a supporting bass line. A dynamic marking *mf cresc.* is present in the first measure.

Second system of musical notation. Treble and bass staves. The melody continues with some grace notes. A dynamic marking *sempre cresc.* is present in the first measure.

Third system of musical notation. Treble and bass staves. The music becomes more complex with many beamed sixteenth notes. Dynamic markings *ff* and *fff* are present. Pedal markings *Ped.* and *\*Ped.* are indicated below the bass staff.

Fourth system of musical notation. Treble and bass staves. A measure rest of 45 is indicated above the treble staff. The tempo/mood is marked *tranquillo*. Dynamic markings *p* and *pp* are present. Pedal markings *Ped.* are indicated below the bass staff.

Fifth system of musical notation. Treble and bass staves. The music concludes with a final cadence. Pedal markings *Ped.* are indicated below the bass staff.

## Nº 9. SOPRANO SOLO. LORD, INTO THY HANDS.

*Adagio espressivo.*

Piano introduction in G minor, 2/4 time. The music is marked *pp* (pianissimo). It features a melodic line in the right hand and a supporting bass line in the left hand, with a key signature of two flats and a common time signature.

Soprano Solo.

Soprano solo entry. The vocal line begins with the lyrics "Lord, in - - to Thy hands— I com-mend my". The piano accompaniment continues with the same melodic and harmonic material as the introduction.

46

Musical system starting at measure 46. The vocal line continues with the lyrics "spi - - rit; For Thou hast re-deem-ed me, Thou hast re-". The piano accompaniment features a *p* (piano) dynamic marking and a *cresc.* (crescendo) marking. The key signature changes to one flat (F major or D minor).

Final musical system. The vocal line concludes with the lyrics "- deem-ed me, O Lord, O— Lord, Thou God of truth." The piano accompaniment features a *f* (forte) dynamic marking and a *Ped.* (pedal) marking. The key signature returns to two flats.

*f* I have trust - ed in Thee, O God, I have

trust - ed in Thee: I have said, Thou art my God. — My

47 times are in Thy hand, in Thy hand. —

*p* Lord, in - - to Thy hands — I com-mend my

spi - - - rit.

## PART II.

Nº 10. NARRATIVE.  
AND SOLOMON BUILT THE HOUSE OF THE LORD.

*Largo.*

Soprano.

*ff* And So - lo-mon built the house of the Lord at Je -

*ff* And So - lo-mon built the house of the Lord at Je -

*ff* And So - lo-mon built the house of the Lord at Je -

*ff* And So - lo-mon built the house of the Lord at Je -

*ff* And So - lo-mon built the house of the Lord at Je -

*Largo.*

*ff*

48

- ru-salem, in the place that Da-vid his fa - ther had pre - par - ed.

- ru-salem, in the place that Da-vid his fa - ther had pre - par - ed.

- ru-salem, in the place that Da-vid his fa - ther had pre - par - ed.

- ru-salem, in the place that Da-vid his fa - ther had pre - par - ed.

48

*Pod.*

*Pod.*

## Soprano Solo.

*p Recit. a piacere*

And the house was built of stone made ready before it was

*sempre p ed a piacere della voce*

brought thither: so that there was neither hammer nor axe nor tool of

*p*

iron heard in the house, while it was in building. And the whole

house was overlaid with gold; and the altar also was of

*sempre p*

gold, and the ta - ble of gold, and the can - dle-sticks of

pure gold. And the house was gar-nished with pre-cious stones, for beau-ty.

49 *Più animato.*

And when all the work was fin-ish - ed, then So-lo-mon as-sem-bled the

el-ders, and all the heads of the tribes, the chief of the fa-thers, un-to Je-

*espress e non piano*

-ru-salem, to bring up the ark of the co-venant of the Lord.

**CHORUS.**

*pp* And the priests brought in the ark to the most

*pp* And the priests brought in the ark to the most

*pp* And the priests brought in the ark to the most

*pp* And the priests brought in the ark to the most

*legato*

**50**

*pp* ho - - - ly place.

*pp* ho - - - ly place.

*pp* ho - - - ly place.

*pp* ho - - - ly place.

*pp* ho - - - ly place.

**50**

*pp*

*Ped.*

## Nº 11. CHORUS. WE WILL GO INTO THE TABERNACLE.

*Andante marziale.*

First system of musical notation (measures 1-4). The tempo is marked *Andante marziale.* The dynamics are *mp* (measures 1-2) and *dim.* (measures 3-4). The key signature is one sharp (F#) and the time signature is 2/4.

Second system of musical notation (measures 5-8). The dynamics are *p e tranquillo* (measures 5-6) and *dim.* (measures 7-8). The key signature is one sharp (F#) and the time signature is 2/4.

Third system of musical notation (measures 9-12). The dynamics are *f* (measures 9-10) and *Ped.* (measures 11-12). The key signature is one sharp (F#) and the time signature is 2/4.

Fourth system of musical notation (measures 13-16). The measure number 51 is written above the first measure. The key signature is one sharp (F#) and the time signature is 2/4.

Fifth system of musical notation (measures 17-20). The key signature is one sharp (F#) and the time signature is 2/4.



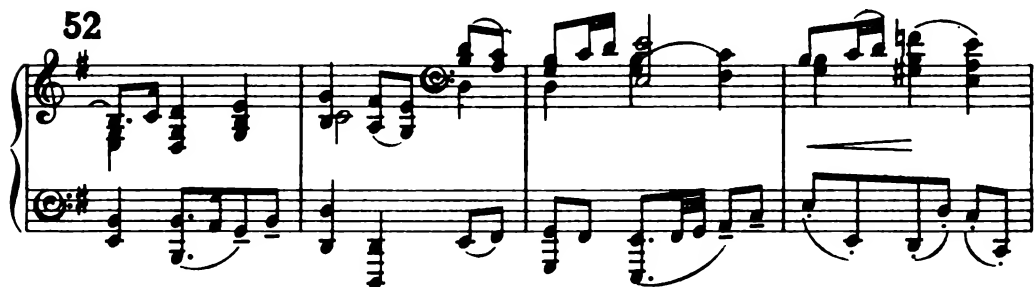
Tenori.



Bassi.



52



Piano accompaniment for the first system. The right hand features a melody with slurs and accents, while the left hand provides a rhythmic accompaniment. A dynamic marking of *mf* is present.

Piano accompaniment for the second system, starting at measure 53. The right hand has a more complex, arpeggiated texture. A dynamic marking of *f* is present.

Piano accompaniment for the third system. The right hand continues with a complex, arpeggiated texture, and the left hand provides a steady rhythmic accompaniment.

Vocal entry for the fourth system. The right hand has a melody with lyrics: "A - rise, O Lord, in -". The left hand provides a rhythmic accompaniment. A dynamic marking of *f* is present.

Piano accompaniment for the fifth system. The right hand continues with a complex, arpeggiated texture, and the left hand provides a steady rhythmic accompaniment.

- to Thy rest - ing place; Thou, and the  
 in - to Thy rest - ing place; Thou, and the

*f*

*Ped.*

54  
 ark of Thy strength.  
 ark of Thy strength. Let Thy priests, be cloth -

*mp*

*s f mp*

*Ped.*

and let Thy saints re -  
 - ed in right - eous - ness: and let Thy saints re -

*mf*

*espressivo*

55

*dim.* - -

- jolce in good - - - ness.

*dim.* - -

- jolce in good - - - ness.

55

*dim.* - - *mp*

*poco a poco cresc.*

*sempre cresc.*

*f*

56

*ff*

A-rise, O Lord, in - to Thy rest - ing place,

*ff*

A-rise, O Lord, in - to Thy rest - ing place,

56

*ff*

*Ped.*

*ff* *molto dim.*

A-rise, A-rise, O Lord.

*ff* *molto dim.*

A-rise, A-rise, O Lord.

*ff* *molto dim.*

*mp* *p* *sempre dim.*

4 Tenori. *Adagio.* *pp*

4 Bassi. A - - men, A - - men.

*pp* *ppp* *sempre pp*

*Adagio.*

## Nº 12. DOUBLE CHORUS. O GIVE THANKS UNTO THE LORD.

*Allegro.*

Soprano. *f* O give thanks un-to the

Alto. *f* O give thanks un-to the

Tenor. *f* O give thanks un-to the

Bass. *f* O give thanks un-to the

*Allegro.*

Piano. *f*

Lord, for He is good:

Lord, for He is good:

Lord, for He is good:

Lord, for He is good:

Lord, for He is good:

57

57

*ff*

*Ped.*

(Str.)

*poco allargandosi.*

*poco allargandosi.*

(Brass.)

(Str.)

(Brass.)

*Ped.*

*animandosi*

For His mer - -

For His mer - -

For His mer - -

For His mer - -

(Str.)

*Ped.*

*animandosi*

*Ped.*

- cy en - dur - - - eth for e - - - ver.

- cy en - dur - - - eth for e - - - ver.

- cy en - dur - - - eth for e - - - ver.

- cy en - dur - - - eth for e - - - ver.



Chorus I (*Small.*)

Chorus I (*Small.*)

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "O give thanks \_\_\_\_\_ un-to the God of". The music is in 3/4 time, key of B-flat major. The piano part features arpeggiated chords and a steady bass line.

Chorus II (*Great.*)

Chorus II (*Great.*)

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "gods: For His mer - cy en - dur - - eth for e - ver." The music is in 3/4 time, key of B-flat major. The piano part features arpeggiated chords and a steady bass line.

58

## Chorus I.

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. The melody is in G major, 4/4 time. Measures 58-61 show the beginning of the chorus with a melodic line and a supporting bass line.

O give thanks un-to the Lord \_\_\_\_\_ of  
 O give thanks \_\_\_\_\_ un-to the Lord of  
 O give thanks un- -to the Lord of  
 O give thanks \_\_\_\_\_ un-to the Lord of

58

Piano accompaniment for the first system. The right hand plays chords and moving lines, while the left hand provides a steady bass accompaniment with eighth and sixteenth notes.

## Chorus I.

Four vocal staves with lyrics. The melody continues with a strong emphasis on the word 'mercy'. Measures 62-65 show the continuation of the chorus.

lords: For His mer - cy en - dur - - eth for e - ver.  
 lords: For His mer - cy en - dur - eth.  
 lords: For His mer - cy en - dur - eth for e - ver.  
 lords: For His mer - - cy \_\_\_\_\_ en - dur - eth.

Piano accompaniment for the second system. The right hand features more complex chordal textures and moving lines, while the left hand continues the bass accompaniment.

## Chorus I.

To Him Who a-lone do-eth great won - - -

- - ders: His mer-cy en-dur-eth for

His mer-cy en-dur-eth for

For His mer-cy en-dur - - -

## Chorus II.

For His mer-cy en-dur-eth for e-ver.

- - ders: His mer-cy en-dur-eth for

His mer-cy en-dur-eth for

For His mer-cy en-dur - - -

## 59 Chorus I.

*mf*  
To Him that by wis - dom made  
e - ver.  
e - ver.  
- - eth.

59

*mf e molto espress.*

## Chorus II.

the heavens: For His mercy en - dur - eth for  
Chorus II.  
For His mer - cy en - dur - eth for  
Chorus II.  
For His mer - - cy en - dur - eth for e - ver.  
Chorus II.  
For His mer - cy en - dur - - eth for

*f*

e - - ver.

Ch. I. To Him that stretched out the earth \_\_\_\_\_ a - bove the

Chorus II.

e - ver. For His

Chorus I.

To Him that stretched out the earth \_\_\_\_\_ Chorus II. For His

e - ver.

wa - - ters:

Chorus II. For His mer - cy \_\_\_\_\_ en - dureth for e - ver.

mer - - cy en - dur - eth for e - - - - ver.

wa - - ters:

mer - - cy \_\_\_\_\_ en - - dur - eth for e - ver.

Chorus II.

For His mer - cy en - dur - eth.

60 *Poco animato.*

CHORUS I.

To Him that hath made great lights: For His

To Him that hath made great lights: For His

To Him that hath made great lights: For His

To Him that hath made great lights: For His

60 *Poco animato.*

CHORUS II.

To Him that hath made great lights: For His

To Him that hath made great lights: For His

To Him that hath made great lights: For His

To Him that hath made great lights: For His

60 *Poco animato.*

*f*

mer - cy en - dur - - eth for e - ver. The sun \_\_\_\_

mer - cy en - dur - - eth for e - ver. The sun \_\_\_\_

mer - cy en - dur - - eth for e - ver. The sun \_\_\_\_

mer - cy en - dur - - eth for e - ver. The sun \_\_\_\_

mer - cy en - dur - - eth for e - ver. The *mf*

mer - cy en - dur - eth for e - ver. The *mf*

mer - cy en - dur - eth for e - ver. The *mf*

mer - cy en - dur - eth for e - ver. The *mf*

— to rule the day: For His

— to rule the day: For His

— to rule the day: For His

— to rule the day: For His

moon, the moon and the stars \_\_\_\_\_ to govern the

moon, the moon and the stars to govern the

moon, the moon and the stars \_\_\_\_\_ to govern the

moon, the moon and the stars to govern the



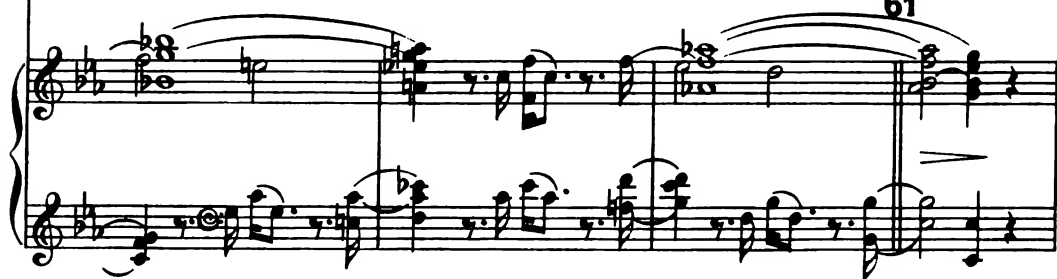
61

*mp ed espress.*

61



61



- mem - bered us in our low e -

- mem - bered us in our

- mem - bered us in our low e - state:

- mem - bered us in our low e - state:

*pp* Who re - mem - bered us in

*pp* Who re - mem - bered us in our low e -

*pp* Who re - mem - bered us: *f* For His mer - cy en - dur - eth for

*pp* Who re - mem - bered us in our low e -

*pp*

-state: And hath de - li - ver - ed us  
 low e - state: And hath de - li - ver - ed us  
 And hath de - li - ver - ed us  
 And hath de - li - ver - ed us  
 our low e - state: And hath de -  
 -state: And hath de -  
 e - ver. And hath de -  
 -state: And hath de -  
 And hath de -

from — our e - - - - -

from — our e - - - - -

from our e - - - - -

from our e - - - - - ne-mies: - - - - -

-li-ver-ed us — from our e - - - - -

-li - - ver-ed us from — our e - - - - -

-li-ver-ed us: — For His mer - cy - en - dur - eth for

-li - - ver-ed us: For His mer - cy - en - dur - eth for

62

- ne - mies: \_\_\_\_\_

- ne - mies:

- ne - mies: un-to the Lord: \_\_\_\_\_

O give thanks \_\_\_\_\_

62

- ne - mies:

- ne - mies:

e - ver. un-to the Lord: \_\_\_\_\_

e - ver. O give thanks \_\_\_\_\_

62

- ne - mies:

- ne - mies:

e - ver. un-to the Lord: \_\_\_\_\_

e - ver. O give thanks \_\_\_\_\_

For His mer - - cy en - dur - - eth for e - ver.

For His mer - - cy en - dur - - eth for e - ver.

For His mer - - cy en -

For His mer - - cy en -

## Soprano Solo and Chorus.

*f* *cresc.*

O give thanks \_\_\_\_\_ un - to the Lord: \_\_\_\_\_

*f* *3*

O give thanks \_\_\_\_\_ un - to the God \_\_\_\_\_ of

*f* *3*

O give thanks \_\_\_\_\_ un - to the God \_\_\_\_\_ of

*f* *3*

O give thanks \_\_\_\_\_ un - to the God \_\_\_\_\_ of

\_\_\_\_\_

\_\_\_\_\_

*mp* *molto cresc.* *3*

-dur - eth. Give thanks un-to the God, the God \_\_\_\_\_ of

*f* *mp* *molto cresc.* *3* *pp.*

-dur - eth. Give thanks un-to the God, the God of

*mp* *molto cresc.*

*3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

For His mer - cy en - dur - eth for e - - -

*cresc.*  
heaven: For His mer - cy en - dur - - -

*cresc.*  
heaven: For His mer - - - cy en - dur - - -

*cresc.*  
heaven: For His mer - cy en - dur - - -

*f cresc.*  
For His mer - cy en - dur - eth for e - ver.

*f cresc.*  
For His mer - - - cy en - dur - eth for e - ver.

heaven: For His mer - cy en - dur - eth.

heaven: For His mer - cy en - dur - eth.

Piano accompaniment with complex chordal textures and arpeggiated figures.



63

- ver. O give

- eth. O give

- eth. O give

- eth. O give

63

O give thanks un - to the

O give thanks un - to the

O give thanks un - to the

O give thanks un - to the

63

*ff*

thanks, \_\_\_\_\_ for He is good: \_\_\_\_\_

thanks, \_\_\_\_\_ for He is good: \_\_\_\_\_

thanks, \_\_\_\_\_ for He is good: \_\_\_\_\_

thanks, \_\_\_\_\_ for He is good: \_\_\_\_\_

Lord, \_\_\_\_\_ for He is good: \_\_\_\_\_

Lord, \_\_\_\_\_ for He is good: \_\_\_\_\_

Lord, \_\_\_\_\_ for He is good: \_\_\_\_\_

Lord, \_\_\_\_\_ for He is good: \_\_\_\_\_

BOTH CHORUSES.

for He is good: \_\_\_\_\_

for He is good: \_\_\_\_\_

for He is good: \_\_\_\_\_

for He is good: \_\_\_\_\_

**64** *allargando*

*fff*

*Ped.* *Ped.*

*Ped.*

*animato*

For His mer - - cy en - dur - - - eth for

For His mer - - cy en - dur - - - eth for

For His mer - - cy en - dur - - - eth for

For His mer - - cy en - dur - - - eth for

*animato*

*ff*

*Ped.*

e - - - ver, for e - - ver. *ff*

e - - - ver, for e - - ver. *ff*

e - - - ver, for e - - ver. *ff*

e - - - ver, for e - - ver. *ff*

*ff* *fff*

## Nº18. NARRATIVE. IT CAME EVEN TO PASS.

*Agitato ma non Allegro.*Soprano Solo. *mp*

It came e-ven to pass, as the trum-pe-ters and sin-gers were as

one, to make one sound to be heard in prais-ing and thank-ing the

Lord; and when they lift-ed up their voice with the trum-pets and

in - stru-ments of mu - sic, and prais - ed the Lord,

saying, For He is good: for His mer-cy endureth for

*ad lib.*

*colla voce*

65 e-ver: that then the house was fill-ed with a cloud, e - ven the

*a tempo*

*pp*

*ff*

*pp*

*sempre molto legato e pp*

*Ped.*

house of the Lord, so that the priests could not stand to mi - nister

*pp*

by reason of the cloud: for the glo - ry of the Lord had

*p*

fill - ed the house of God. Then said So - lomom,

*pp*

*ppp*

**Tenor Solo.**  
**66** *pp sotto voce*

The Lord hath said that He would dwell in the thick darkness.

**Adagio espress.**

But I have built an house of ha - - bi - ta - tion for

*mf*

*pp*

Thee, — and a place for Thy dwell - ing for e - -

*rfz*

*più f*

*mf*

*f*

67

- ver.

## Chorus I.

And the King turned his face, and blessed the

And the King turned his face, and blessed the

And the King turned his face, and blessed the

And the King turned his face, and blessed the

67

*più f**f*

## Chorus II.

whole con - gre - ga - tion: and all the con - gre - ga - tion

whole con - gre - ga - tion: and all the con - gre - ga - tion

whole con - gre - ga - tion: and all the con - gre - ga - tion

whole con - gre - ga - tion: and all the con - gre - ga - tion

*f**mp*

Ped.

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## Soprano Solo.

And So-lo-mon stood be-fore the al-tar of the Lord, and spread

stood.

stood.

stood.

stood.

*cresc.*

68 *molto rall. e dim.*

forth his hands toward heaven, and said,

*mf* And spread forth his hands toward heaven, and said,

*mf* And spread his hands toward heaven, and said, *molto rall. e dim.*

*mf* And spread forth his hands toward heaven, and said,

*mf* And spread forth his hands, and said, *molto rall. e dim.*

68

*f*

BOTH CHORUSES.

## Nº 14. THE PRAYER. O LORD GOD OF ISRAEL.

*Andante maestoso ed espressivo.*

Tenor Solo.

*mp*  
O Lord God of Is - ra - el, there is no

*p*

God like Thee in the heaven, nor in the earth; which keepest

*mp*

co - venant, and shewest mer - cy un-to Thy ser - vants that

*poco a poco cresc.*

*poco a poco cresc.*

69 *f*  
walk be-fore Thee with all — their hearts. Now, O Lord

*f*

God, O Lord God, let Thy word — be ve - ri-fied which Thou hast

spoken un-to Thy ser-vant Da - vid. But will God in ve - ry

*pp*

*sempre pp*

deed dwell with men on the earth? —

*pp*

70 *p ma accel.*

Be - hold, — heaven and the hea-ven of heavens can-not con-

*p ed accel.*

-tain Thee, heaven and the hea-ven of heavens can-not con-

*f* *s* *s* *y* *Ped.*

-tain Thee, how much less this house which I have builded!

*dim.* *dim.*

*Lento tranquillo.*

Yet have re - spect un-to the

*p* *pp*

prayer of Thy ser-vant, O Lord my God, to hearken un-to the

*pp*

cry and the prayer which Thy ser-vant pray-eth be-fore Thee: *pp*

*Tempo I?*

that Thine eyes may be o-pen up-on this *sempre pp* *Ped.*

house day and night. *p*

Heark-en then to the sup-pli-ca-tions of Thy ser-vant, and of Thy *f*

peo - - ple Is - - ra - el, when they shall

*p*

*Ped.*

pray towards this place.

71 *p ed espress.*

Yea, hear from heaven, e-ven from Thy

*dim.*

*p ed espress.*

dwel-ling-place:— and when Thou hear-est, for - give.

*f*

*p*

*pp*

\*  
QUARTET.

Hear Thou from heaven, e - ven from Thy dwell - ing - place:\_\_\_ and

Hear Thou from heaven, e - ven from Thy dwell - ing - place:\_\_\_ and

Hear Thou from heaven, e - ven from Thy dwell - ing - place:\_\_\_ and

Hear Thou from heaven, e - ven from Thy dwell - ing - place:\_\_\_ and

*mf*

when Thou hear - est, for - give.\_\_\_

when Thou hear - est, for - give.\_\_\_

when Thou hear - est, for - give.\_\_\_

when Thou hear - est, for - give.\_\_\_

*f* *p* *mf* *pp*

\* Four or more Voices, chosen from Chorus.

## Tenor Solo.

72 *Recit. parlando a piacere*

If there be dearth in the land, if there be pes - ti - lence;

what - so - e - ver plague or what - so - e - ver sick - ness there be.

Then what prayer or what sup - pli - ca - tion so -

e - ver shall be made by a - ny man, or by all Thy peo - ple, when



*p e tranquillo*

e - - - very man shall know his own —

*p e tranquillo*

*dim.*

plague and his own sor - row, and shall spread forth his

*dim.*

hands in this house.

*p*

**73** *p e molto espress.*

Then hear from heaven, —

*sempre dim.*

*p e molto espress.*

e - ven from Thy dwell - ing - place: \_\_\_\_\_ and

when \_\_\_\_\_ Thou hear - est, for - give.

74 and for -

*mp* *cresc.* *ten.*  
Hear Thou from heaven, e - ven from Thy dwell - ing - place: \_\_\_\_\_

*mp* *cresc.*  
Hear Thou from heaven, e - - ven from Thy dwell - ing - place:

*mp* *cresc.*  
Hear Thou from heaven, e - - ven from Thy dwell - ing - place:

*mp* *cresc.* *ten.*  
Hear Thou from heaven, e - ven from Thy dwell - ing - place: \_\_\_\_\_

74

*sempre f*

- give, \_\_\_\_\_ and render un-to e - very man ac -

and when Thou hear - est for - give. \_\_\_\_\_

and when Thou hear - est for - give. \_\_\_\_\_

and when Thou hear - est for - give. \_\_\_\_\_

and when Thou hear - est for - give. \_\_\_\_\_

and when Thou hear - est for - give. \_\_\_\_\_

- cord - ing un-to all his ways, \_\_\_\_\_ whose heart \_\_\_\_\_ Thou

*sempre legato*

*dim. e molto espress.*

know - est; for Thou on - ly know - est the

*dim. e molto espress.*

75

*rit.**Quasi Recit.**p sempre cresc. ed*

hearts of the child-ren of men.

When the stranger shall

*pp*  
when Thou hear - est, for - give.*pp*  
when Thou hear - est, for - give.*pp*  
when Thou hear - est, for - give.*pp*  
when Thou hear - est, for - give.

75

*rit.**Quasi Recit.**pp* *pppp* *pp* *sempre cresc. ed**accel.*

come from a far coun-try for Thy great Name's sake, and Thy mighty

*accel.**animandosi*

hand, and Thy stretched out arm, when they shall

*f* *mp animandosi*

come, and shall pray toward this house:

76 *mf*

Then hear from heaven, e - ven from Thy

QUARTET.

*mf*

Hear Thou from

*mf*

76 *mf*

*poco a poco cresc.*

dwel - - ing place, and do ac - cord - ing to all

heaven.

*poco a poco cresc.*

that the stran - ger pray - - - eth for,

**77** *f e con spirito.*

that all the peo - - ples of the earth may know Thy name,

*mf* That all the earth —

*mf* That all the earth —

*mf* That all the earth —

*mf* That all the earth —

**77**

— and fear Thee, as doth Thy peo - - - ple, Thy peo - -  
 may know Thy name, — and fear Thee, as doth Thy  
 may know Thy name, — as doth Thy peo - ple, Thy  
 may know Thy name, — as doth Thy  
 may know Thy name, — as doth Thy peo - ple,  
 may know Thy name, — as doth Thy peo - ple,

**78**  
 — - - ple Is - - ra - el.  
 peo - - ple Is - - ra - el.  
 peo - ple Is - - ra - el.  
 peo - - ple Is - - ra - el.  
 — Thy peo - ple Is - - ra - el.  
**78**

*Agitato.* *mf*

If Thy people sin against Thee and Thou be

*sf sfp* *f sfp*

an-gry with them and de-liv-er them o - - - ver un-to their e - ne-

-mies, and they car-ry them a - way cap-tives un-to a land far

*P* *pp*

off or near; yet if they be -



- think themselves in the land of their cap -

*pp*

*ancora piano*

- ti - - - vi - ty and pray

toward this land, toward the ci - - ty which Thou hast

*molto cresc. ed allarg.*

cho - - sen, toward the house which I have built for Thy

*mp molto cresc.*

*mp molto cresc.* Hear Thou from heaven,

*mp molto cresc.* Hear Thou from heaven, *mp molto cresc.* e - ven from Thy

*mp molto cresc.* Hear Thou from heaven,

*mp molto cresc.* Hear Thou from heaven, e - ven from Thy

*p molto cresc. ed allarg.*

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QUARTET.

80

name: Then hear from heaven, — e-ven from Thy dwelling - place,  
 hear — Thou and — for - give. —  
 dwell - ing - place and — for - give. —  
 hear — Thou and — for - give. —  
 dwell - ing - place and — for - give. —

*ff*

*mp* *ff*

*sempre ff*  
 — and main - tain — their cause,  
*ff* *mf* *cresc.*

and for - - give, *ff ispirati* for -

- give Thy people. Now my God, let, I beseech Thee,

*ff* *mp accel.*

let Thine eyes be o - pen, and let Thine ears be at -

*ff dim.*

*a piacere* *82 ff a tempo*

- tent un-to the prayer that is made in this place.

*p rit. mp a tempo sff*

**FULL CHORUS.**

**Tenori.** *ff maestoso.*

**Bassi.** *ff* A-rise, O Lord,

A-rise, O Lord,

*f ff e maestoso.*

in - to Thy rest - ing - place, a - rise, a - rise,  
 in - to Thy rest - ing - place, a - rise, a - rise,

*ff* O Lord, for Thy servant David's sake, turn not a -  
*molto dim.* O Lord.  
*molto dim.* O Lord.

*ff* *dim.* *p*

- way the face of Thine a - noint - ed.

## Nº 15. NARRATIVE. AND IT WAS SO WHEN SOLOMON.

*Andante.*

Soprano Solo.

And it was so when So-lo-mon had made an end of

*p*

This system contains the first vocal line and piano accompaniment. The vocal line begins with a rest followed by a half note 'And', then a quarter note 'it', a half note 'was', a quarter note 'so', a half note 'when', a quarter note 'So', a half note 'lo-', a quarter note 'mon', and a half note 'had'. The piano accompaniment features a half note 'And' followed by a half rest, then a half note 'it', a half note 'was', a half note 'so', a half note 'when', a half note 'So', a half note 'lo-', a half note 'mon', and a half note 'had'.

pray-ing all this— prayer and sup-pli-ca-tion un - - to the

*pp*

This system continues the vocal line with a half note 'pray-', a quarter note 'ing', a half note 'all', a half note 'this—', a half note 'prayer', a half note 'and', a half note 'sup-', a half note 'pli-', a half note 'ca-', a half note 'tion', a half note 'un - -', and a half note 'to the'. The piano accompaniment features a half note 'pray-', a half note 'all', a half note 'this—', a half note 'prayer', a half note 'and', a half note 'sup-', a half note 'pli-', a half note 'ca-', a half note 'tion', a half note 'un - -', and a half note 'to the'.

Lord,— he a-rose from before the al - tar of the—

*p*

This system continues the vocal line with a half note 'Lord,—', a half note 'he', a half note 'a-', a half note 'rose', a half note 'from', a half note 'before', a half note 'the', a half note 'al -', a half note 'tar', a half note 'of', and a half note 'the—'. The piano accompaniment features a half note 'Lord,—', a half note 'he', a half note 'a-', a half note 'rose', a half note 'from', a half note 'before', a half note 'the', a half note 'al -', a half note 'tar', a half note 'of', and a half note 'the—'.

Lord, from kneeling on his knees with his hands spread forth— toward—

This system continues the vocal line with a half note 'Lord,', a half note 'from', a half note 'kneeling', a half note 'on', a half note 'his', a half note 'knees', a half note 'with', a half note 'his', a half note 'hands', a half note 'spread', a half note 'forth—', and a half note 'toward—'. The piano accompaniment features a half note 'Lord,', a half note 'from', a half note 'kneeling', a half note 'on', a half note 'his', a half note 'knees', a half note 'with', a half note 'his', a half note 'hands', a half note 'spread', a half note 'forth—', and a half note 'toward—'.

83

FULL CHORUS.

heaven.

*P* *f* *cresc.*

Let us lift up our heart with our hands to *cresc.*

*P* *f* *cresc.*

Let us lift up our heart with our hands to *cresc.*

*P* *f* *cresc.*

Let us lift up our heart with our hands to *cresc.*

*P* *f* *cresc.*

Let us lift up our heart with our hands to

83

*ff* *s*

*ten.* And So-lo-mon stood,

God, to God in the heavens. *ten.*

God, to God in the heavens. *ten.*

God, to God in the heavens. *ten.*

God, to God in the heavens. *ten.*

God, to God in the heavens.

*ff*

*Allegro maestoso.*

and blessed all the con-gre-ga-tion with a loud voice,

saying,

*Tenor Solo.* 84 *ad lib.*  
*ff* Bless-ed be the Lord that hath giv-en

*a tempo*  
 rest un-to His peo-ple. *ff*  
 Bless-ed be the Lord.  
 Bless-ed be the Lord.  
 Bless-ed be the Lord.  
 Bless-ed be the Lord.  
 Bless-ed be the Lord.

*FULL CHORUS.*

*ff*

*sf sf sf sf*  
*Ped. Ped.*

**85 ff**  
 There hath not fail - ed — one word  
*f*

— of all His good pro-mise.  
**CHORUS.**  
*ff* Bless - - ed be the Lord.  
*ff* Bless-ed, bless - ed be the  
*ff* Bless - - - ed be the  
*ff* Bless - - ed be the Lord.  
*ff*



Lord.

Lord.

*sf* *sf*

86 *sempre f*

The Lord — our God be with us, *sempre f*

The Lord — *sempre f*

The Lord — *sempre f*

The *sempre f*

The

86 *ff* *sempre f*

*Pad.* *Pad.*

as He was with our fa - - thers

be with us, as He was

be with us, as He was

Lord be with us, as He

Lord be with us, as He

*Ped.*

Let Him not leave us,

with our fa - thers; Let Him not leave

with our fa - thers; Let Him not leave

was with our fa - thers; Let Him not leave

was with our fa - thers; Let Him not leave

*Ped.*

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87 *Più lento.*

nor for - - sake us; That He may in -

us, nor for-sake us.

us, nor for-sake us.

us, nor for-sake us.

us, nor for-sake us.

87 *Più lento.*

*Ped.* *Ped.*

cline our hearts un - to Him, to walk in all His\_\_

*mp* *legato*

*f e con dignita*

ways: That all the peo - - ples of the earth

*f e con dignita*

That all the peo -

*f e con dignita*

may know that the Lord He is God. There is none

*f* the Lord is God.

*f* the Lord is God.

*f* the Lord is God.

- ples of the earth may know that the Lord is God.

*sf*

**SMALL CHORUS.**

The musical score is for a 'Small Chorus' and is written in 2/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'ways: That all the peo - - ples of the earth' and 'That all the peo -'. The piano accompaniment provides a harmonic foundation with chords and moving lines. The score includes dynamic markings such as *f e con dignita*, *f*, and *sf*. The lyrics continue with 'may know that the Lord He is God. There is none' and 'the Lord is God.' repeated three times. The final line of the chorus is '- ples of the earth may know that the Lord is God.' The piano part concludes with a final chord marked *sf*.

## SMALL CHORUS.

else.

*ff* The Lord \_\_\_\_\_ He is

*ff* The Lord \_\_\_\_\_ He is

*ff* There is none else, there is none

*ff* There is none else, there is none

## GREAT CHORUS.

*ff* There is none else,

*ff*

God, \_\_\_\_\_ He is God. *lunga*

God, \_\_\_\_\_ He is God.

else, \_\_\_\_\_ none else.

else, \_\_\_\_\_ none else.

*ff* The Lord \_\_\_\_\_ He is God. *lunga*

*ff* The Lord \_\_\_\_\_ He is God.

*ff* There is \_\_\_\_\_ none else, none else.

there is \_\_\_\_\_ none else, none else.

*Ped.* *lunga* *Ped.*

# № 16. FINALE. KING OF KINGS! LORD OF LORDS.

*Allegro maestoso.*

Soprano. *ff* King of kings!

Tenor. *ff* King of kings!

Alto. *ff* King of kings!

Bass. *ff* King of kings!

FULL CHORUS:

*Allegro maestoso.*

Piano. *ff*

*Ped.*

Lord of lords! Who on - ly

Lord of lords! Who on - ly

Lord of lords! Who on - ly

Lord of lords! Who on - ly

*p*

*p*

*p*

*p*

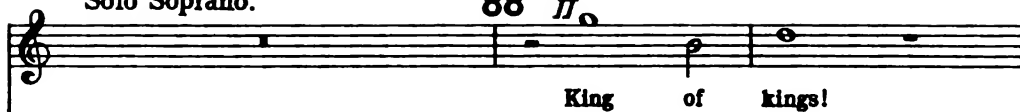
*sf p*

*Ped.*

*Ped.*

*Ped.*

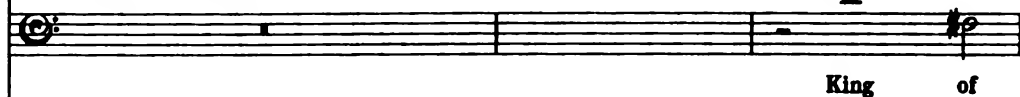
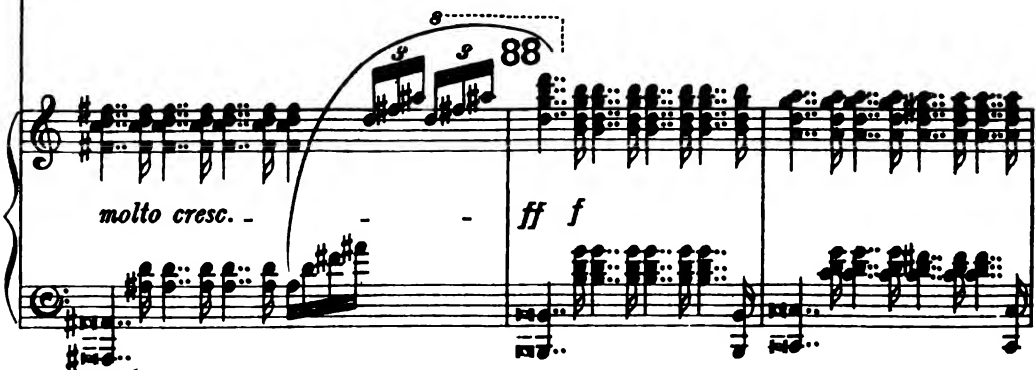
Solo Soprano.

88 *ff*

Solo Tenor.

*ff*

Solo Baritone.

*ff**molto cresc.**ff**molto cresc.**ff**molto cresc.**ff**molto cresc.**ff*



Musical score for the hymn "Dwell in Light". The score is arranged for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C).

**Vocal Parts:**

- Soprano:** Dwell - ing in Light
- Alto:** Dwell - ing in Light
- Tenor:** kings! Dwell - ing in Light
- Bass:** Lord of lords! Dwell - ing in

**Piano Accompaniment:**

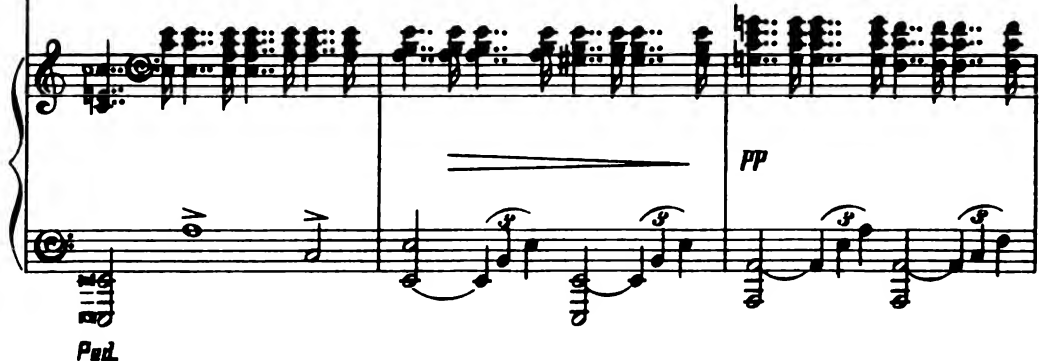
- The piano part features a series of chords in the right hand and a more active bass line in the left hand.
- Dynamic markings include *f* (forte), *p* (piano), *dim.* (diminuendo), and *sf* (sforzando).
- The piano part concludes with a final chord in the right hand and a sustained bass note in the left hand.

un - ap - - proach - - a - ble; Whom *p tranquillo*  
 un - ap - - proach - a - ble; Whom *p tranquillo*  
 un - ap - proach - a - ble; Whom *p tranquillo*  
 Light un - ap - proach - a - ble;  
 Light un - ap - proach - a - ble;  
 Light un - ap - proach - a - ble;  
 Light un - ap - proach - a - ble;  
 L.H. *f dim.* *p ed espress.*

89



89



Ped.

no man hath seen, nor

no man hath seen, nor

no man hath seen, nor

no man hath seen, nor

The piano accompaniment consists of a complex, arpeggiated texture in the right hand and a more melodic line in the left hand, with triplets and slurs.

*poco rit.*

can see:

can see:

can see:

can see:

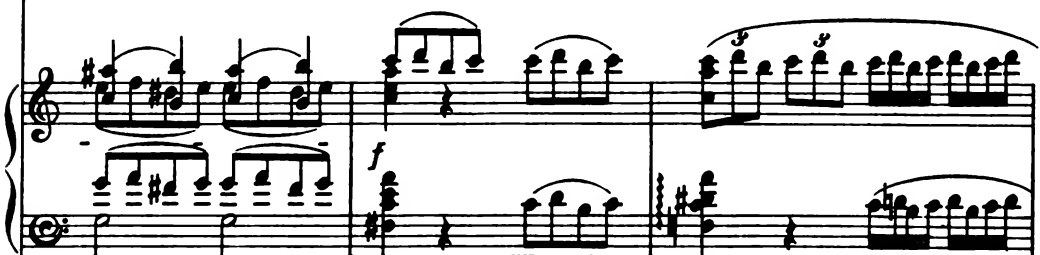
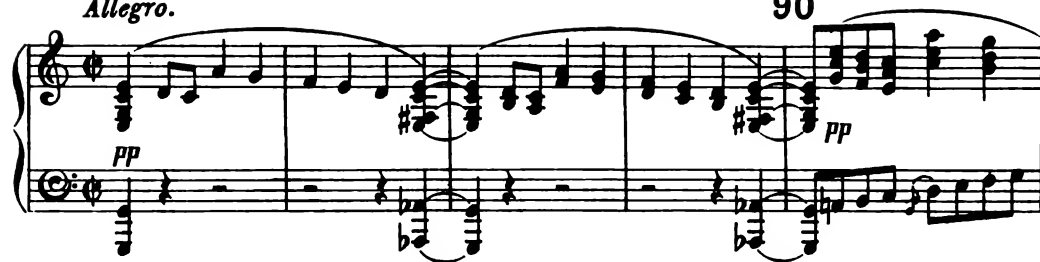
*pp*

*poco rit.*

The piano accompaniment continues with a similar arpeggiated texture, marked *pp* (pianissimo) and *poco rit.* (ritardando).

*Allegro.*

90



hon - our and power e - ter

hon - our,

hon - our,

hon - our,

91

- - - nal, To Thee be hon - our

To Thee be hon - - our

91

and power e - ter - - - - - nal, —

and power — e - - - ter - - - - -

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The vocal parts have lyrics: "and power e - ter - - - - - nal, —" and "and power — e - - - ter - - - - -". The piano accompaniment features a treble and bass clef with a key signature of one sharp (F#) and a common time signature (C). The piano part includes chords and moving lines in both hands.

— e - ter - - - - - nal, power e -

nal, e - ter - - - - - nal, To Thee be —

To Thee — be hon - - our

To Thee — be hon - -

The second system of the musical score continues the vocal and piano parts. The vocal parts have lyrics: "— e - ter - - - - - nal, power e -", "nal, e - ter - - - - - nal, To Thee be —", "To Thee — be hon - - our", and "To Thee — be hon - -". The piano accompaniment continues with chords and moving lines in both hands, including a forte (f) dynamic marking.

- ter - nal, power e -

hon - our and power e - ter -

and power e - ter -

- our and power e - ter -

- ter - - - nal, power e - ter -

- - - nal, power e - ter -

- nal, power e - ter - - nal, To Thee be -

- - - - - nal, To Thee be power e -



92

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. Measure 92: Soprano and Alto sing "- nal," while Tenor and Bass sing "power". Measure 93: Soprano and Alto sing "- nal," while Tenor and Bass sing "power e - ter - - nal,". Measure 94: Soprano and Alto sing "power, power e - ter - - nal, To Thee be-", while Tenor and Bass sing "- ter - - nal, power e - ter - - nal,". Measure 95: Soprano and Alto sing "- ter - - nal, power e - ter - - nal," while Tenor and Bass sing "- ter - - nal, power e - ter - - nal,".

92

Piano accompaniment for measures 92-95. Measure 92: Treble and bass clef staves with chords and moving lines. Measure 93: Treble and bass clef staves with chords and moving lines. Measure 94: Treble and bass clef staves with chords and moving lines. Measure 95: Treble and bass clef staves with chords and moving lines, ending with a forte (ff) dynamic marking.

**SMALL CHORUS.**

To Thee be hon - our,

To Thee be hon - our,

To Thee be hon - our,

To Thee be hon - our,

**Solo Soprano.**

**Solo Tenor.**

**Solo Baritone.**

To Thee be hon - our,

To Thee be hon - our,

To Thee be hon - our,

To Thee be hon - our,

To Thee be hon - our,

To Thee be hon - our,

To Thee be hon - our,

To Thee be hon - our,

## GREAT CHORUS.

First system of the Great Chorus. It consists of five vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "To Thee be ho - - nour," in a forte (*ff*) dynamic. The piano accompaniment features a dense texture of chords in the right hand and a more active bass line in the left hand. The key signature has one sharp (F#), and the time signature is 2/2.

Second system of the Great Chorus. The vocal parts continue with the lyrics "ho - - nour, to Thee be ho - - nour, to" and "be ho - - nour, ho - - nour, pow'r,". The piano accompaniment continues with its dense harmonic texture. The system concludes with a final cadence. The key signature and time signature remain consistent with the first system.

## Both Choruses.

Thee be ho - - nour and pow'r e -

Thee be ho - - nour and pow'r e - ter - -

ho - - nour, pow'r e - ter - -

ho - - nour, pow'r e - ter - - nal,

ter - - - - - nal, e -

- nal,

## Both Choruses.

- nal, e - - ter - -

Both Choruses. e - ter - - - - - nal,

e - ter - - - - - nal,

ter -

Both Choruses.

ho - - - nour and pow'r e - - ter -

ho - - - nour and pow'r e - - ter -

# 94 *Maestoso (Tempo I?)*

*f b $\flat$*

S O L I. King of kings!

*ff b $\flat$*  Lord of

*f* - nal. King of kings! —

- nal.

- nal.

- nal.

- nal.

# 94 *Maestoso (Tempo I?)*

*fff mp*

*sf mp*

Who on-ly hath immor-ta - - - -

Who on - ly hath im - - mor - - - -

lords! Who on-ly hath im - mor - - - -

Lord of lords!

Lord of lords!

Lord of lords!

Lord of lords!

*sf mp*

- li-ty, King of kings!

- ta - li-ty, King of kings!

- ta - li-ty, King of kings!

King of kings!

King of kings!

King of kings! Lord

King of kings! Lord of

f

Lord of lords! Dwell-ing in Light un-ap -

Lord of lords! Dwell-ing in Light un-ap -

of lords! Dwell-ing in Light un - ap -

lords! Dwell-ing in Light un - ap -

*p*

Whom no man hath seen, nor

Whom no man hath seen, nor

Whom no man hath seen, nor

*ff*

-proach - a - ble,

-proach - a - ble,

-proach - a - ble,

-proach - a - ble;

*ff*

*ff*

*molto dim.*

*p*



95 *dim.*  
can see:  
*dim.*  
can see:  
*dim.*  
can see:  
*pp*  
Whom no man hath seen  
*pp*  
Whom no man hath seen  
*pp*  
Whom no man hath seen  
*pp*  
Whom no man hath seen

95  
*pp*

*poco rit.*  
To  
*pp*  
nor can see:  
*pp*  
nor can see:  
*pp*  
nor can see:  
*pp*  
nor can see:  
*poco rit.*

## SMALL CHORDS.

96

To Thee be ho - - - nour,

Thee be ho - - - nour,

To Thee be ho - - - nour,

To Thee

To Thee

*Tempo IIº (Allegro.)*

96

*p*

*mf*

The image shows a musical score for a piece titled "The Lord's Prayer". It is arranged for voice and piano. The score is written on ten staves, with five staves for the voice and five for the piano. The key signature is one flat (B-flat), and the time signature is 4/4. The music is in a simple, hymn-like style. The lyrics are written below the voice staves. The piano part provides a harmonic accompaniment. The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo). The lyrics are: "To Thee be ho - - - - - nour, Thee be ho - - - - - nour, To Thee be ho - - - - - nour,". The score is a page from a larger work, as indicated by the page number "10" in the bottom right corner.

10

A musical score for the song "The Rose Tree". It features two staves. The upper staff is for the vocal melody, written in treble clef with a key signature of one sharp (F#). The lower staff is for piano accompaniment, also in treble clef. The music consists of four measures. The first measure has a whole note chord in the voice and a half-note bass line in the piano. The second measure continues the vocal melody with a quarter note and has a half-note bass line. The third measure has a quarter note in the voice and a half-note bass line. The fourth measure concludes with a half-note chord in the voice and a half-note bass line. A dynamic marking of "mp" (mezzo-piano) appears above the piano part in the fourth measure. The number "11449" is printed at the bottom center of the page.

ho - nour and pow'r e - ter -

be ho - nour and pow'r e - ter -

be ho - nour and pow'r e - ter -

- nal,

- nal,

- nal, pow'r

*Ped.*

*f* e - ter -

*f* e - ter -

*f* e - ter -

e - ter -

97

- nal.

- nal.

- nal.

97

SMALL CHORUS.

*mf* To Thee be ho - nour,

*mf* To Thee be ho - nour,

*mf* To Thee be ho - nour,

*mf* To Thee be ho - nour and pow'r, —

GREAT CHORUS.

*f* To Thee

*f* To

*f* To

*f* To Thee be

97

*mf*

*f*

to Thee \_\_\_\_\_ be ho - - - -

to Thee \_\_\_\_\_ be pow'r, \_\_\_\_\_

to Thee \_\_\_\_\_ be ho - - - - nour and

to Thee \_\_\_\_\_ be \_\_\_\_\_ pow'r, \_\_\_\_\_

\_\_\_\_\_ be \_\_\_\_\_ ho - - nour,

Thee be ho - - - - nour, *mf* ho-nour and

Thee \_\_\_\_\_ be \_\_\_\_\_ ho - - nour, *mf* > pow'r e- -

ho - nour and pow'r, *mf* to Thee be \_\_\_\_\_

*sf* *mp*

## 98

98

The musical score consists of eight systems of music. Each system includes a vocal staff (treble clef) and a piano accompaniment staff (bass clef). The lyrics are written below the vocal staff. The first system has a long rest for the vocal part followed by the words "nour and pow'r e - ter - nal,". The second system continues with "ho-nour and pow'r e - ter - nal, to Thee be pow'r,". The third system has "pow'r, pow'r e - ter - nal,". The fourth system has "to— Thee be pow'r, to—Thee be pow'r,—". The fifth system has "pow'r e - ter - nal, to" with a forte (*mf*) dynamic marking. The sixth system has "pow'r e - ter - nal, pow'r e - ter - nal, to" with a forte (*mf*) dynamic marking. The seventh system has "- ter - nal, pow'r e - ter - nal, to" with a forte (*mf*) dynamic marking. The eighth system has "pow'r, to— Thee be pow'r e - ter - nal, to" with a forte (*mf*) dynamic marking.

- - - - nour and pow'r e - ter - - nal,

ho-nour and pow'r e - ter - - nal, to Thee be pow'r,

pow'r, pow'r e - ter - - - - - nal,

to— Thee be pow'r, to—Thee be pow'r,—

*mf* pow'r e - ter - - - - - nal, to

pow'r e - ter - nal, pow'r e - ter - - - - - nal, to

- ter - - nal, pow'r e - ter - - - - - nal, to

pow'r, to— Thee be pow'r e - ter - nal, to

## 98

*poco - a - poco - cresc.*

*mf* *cresc.* *f*  
 to Thee, to Thee, to Thee, to Thee, —

*mf* *cresc.* *f*  
 to Thee, to Thee, to Thee, to

*mf* *cresc.* *f*  
 to Thee, to Thee, to Thee, to Thee, —

*mf* *cresc.* *f*  
 to Thee, to Thee, to Thee, to

*cresc.*  
 Thee — be ho-nour and pow'r — e - - ter - - nal,

*cresc.*  
 Thee — be ho-nour and pow'r — e - - ter - - nal,

*cresc.*  
 Thee — be ho-nour and pow'r — e - - ter - - nal,

*cresc.*  
 Thee — be ho-nour and pow'r — e - - ter - - nal,

*sempre cresc.* *f*  
 Thee — be ho-nour and pow'r — e - - ter - - nal,

*p* *p* *p* *p* *p* *p*

99

to Thee \_\_\_\_\_ be ho - nour,

Thee \_\_\_\_\_ be ho - nour,

to Thee \_\_\_\_\_ be ho - - - nour,

Thee \_\_\_\_\_ be ho - - - nour,

*f* to Thee \_\_\_\_\_ be ho - nour, to Thee \_\_\_\_\_

*f* to Thee \_\_\_\_\_ be ho - nour,

*f* to Thee \_\_\_\_\_ be ho - - - nour,

*f* to Thee \_\_\_\_\_ be ho - - - nour, to

99



to Thee\_\_\_\_\_ be -

to Thee\_\_\_\_\_

to Thee\_\_\_\_\_

to Thee\_\_\_\_\_ be -

\_\_\_\_\_ be ho - - nour\_\_\_\_\_ and pow'r,

to Thee\_\_\_\_\_ be ho - - - nour and pow'r.

to Thee\_\_\_\_\_ be ho - - - nour,\_\_\_\_\_

Thee\_\_\_\_\_ be\_\_\_\_\_ ho - nour and pow'r e - ter - - nal.

100

*ff* *ff molto*

ho - nour, to Thee — be ho - - - nour, to

— be ho-nour, to Thee — be ho - nour, -

— be ho-nour, to Thee be ho - - - nour, to

ho - nour and pow'r, e - - ter - - - - -

*ff molto espress. ed energico*

to Thee be ho - nour and pow'r e - - ter - - -

*ff*

Wide as the world is — Thy command;

*ff molto espress. ed energico*

to Thee be ho - nour and pow'r e - - ter - - -

*ff*

Wide as the world is — Thy command;

100

*ff*

*espress.ed energico*

Thee be ho - - nour and pow'r e - - ter - - nal,  
to Thee be ho - - nour and pow'r e - -

*espress.ed energico*

Thee be ho - - nour and pow'r e - - ter - - nal,  
-nal, to Thee be ho - - - - - nour and pow'r - -

-nal, to Thee be pow'r e - - ter - - nal.

Vast as e - ter - ni - ty Thy love; Firm as a

-nal, to Thee be pow'r e - - ter - - nal.

Vast as e - ter - ni - ty Thy love; Firm as a

Vast as e - ter - ni - ty Thy love; Firm as a

101

and pow'r e - ter - nal, to

- ter - nal, pow'r e - ter -

pow'r e - ter -

e - ter - nal, pow'r e - ter -

Firm as a rock

rock, firm as a rock

Firm as a rock

rock Thy truth shall stand, firm as a rock

101

Thy truth shall stand, When rolling years\_\_\_\_\_

Thy truth shall stand, When rolling years\_\_\_\_\_

Thy truth shall stand, When rolling years\_\_\_\_\_

Thy truth shall stand, When rolling years\_\_\_\_\_

*ff*

pow'r e - - ter - - - - - nal. *lunga*  
 pow'r e - - ter - - - - - nal.  
 pow'r e - - ter - - - - - nal.  
 pow'r e - - ter - - - - - nal.

shall cease, shall cease to move. *lunga*  
 shall cease, shall cease to move.  
 shall cease, shall cease to move.  
 shall cease, shall cease to move.

*ff* *lunga*

*Andante maestoso.*

*ff*  
So - lo - mon built him an house:

*ff*  
So - lo - mon built him an house:

*ff*  
So - lo - mon built him an house:

*ff*  
So - lo - mon built him an house:

*Andante maestoso.*

*ff*

How-be-it the Most

How-be-it the Most

How-be-it the Most

How-be-it the Most

*Pad.*

High dwelleth not in Temples made with

High dwelleth not in Temples made with

High dwelleth not in Temples made with

High dwelleth not in Temples made with

102

hands, the Most

hands, the Most

hands, the Most

hands, the Most

102



High dwelleth not in Temples made with

High dwelleth not in Temples made with

High dwelleth not in Temples made with

High dwelleth not in Temples made with

Soprano Solo. *ff* Breth-ren,

Tenor Solo. *ff* Breth-ren,

Baritone Solo. *ff* Breth-ren,

hands.

hands.

hands.

hands.

*molto dim.* *Lento solenne.*

know ye not that ye are

*molto dim.* *Lento solenne.*

know ye not that ye

know ye not that

*ff* *pp* *Ped. Ped. Ped.*

**103** *pp molto lento ed espress.*

the Tem - ple of God, and the

are the Tem - ple of God,

ye are the Tem - - - ple of God,

**103** *molto lento*

*espress.* *pp*

spl - rit of God dwell - eth in

*molto espress.*

*molto espress.* and the spl - rit of God

and the spl - rit of God dwell - - eth,

*rit.**Lento tranquillo.*

you, — dwell - - eth, dwell - eth in you.  
 dwell - eth in you, — dwell - eth, dwell - eth in you.  
 dwell - eth in you, dwell - eth, dwell - eth in you.

*pp**rit.**Lento tranquillo :*

FULL CHORUS.

The spi - - rit of God dwell - eth in you.  
 The spi - rit of God dwell - eth in you.  
 The spi - rit of God dwell - eth in you.  
 The spi - rit of God dwell - eth in you.

*Lento tranquillo.**rit.*

*pp*  
*sempre sostenuto e con Pedale.*

*pp*

*pp*

**SOLI.**

*P*  
A - - - men,

*P*  
A - - - men,

*P*  
A - - - men,

**SMALL CHORUS.**

*P* A - - - men, *PP* A - - -

*P* A - - - men, *PP* A - - -

*P* A - - - men, *PP* A - - -

*P* A - - - men, *PP* A - - -

**GREAT CHORUS.**

*PP* A - - - men,

*PP* A - - - men,

*PP* A - - men,

*PP* A - - men,

*PP*

The musical score is arranged in three main sections: Soli, Small Chorus, and Great Chorus. Each section has four staves (two vocal staves and two piano accompaniment staves). The Soli section begins with a piano (*P*) dynamic and features a melodic line with a long note. The Small Chorus section follows, with the first two staves having piano (*P*) dynamics and the last two having fortissimo (*PP*) dynamics. The Great Chorus section also has the first two staves at fortissimo (*PP*) and the last two at piano (*P*). The piano accompaniment at the bottom of the page features a complex, flowing melody with many beamed sixteenth and thirty-second notes, and a bass line with sustained chords and moving lines. The overall texture is rich and layered, typical of a large choral and instrumental ensemble.

*pp*  
 A - - - - men.

*pp*  
 A - - - - men.

*pp*  
 A - - - - men.

- men, A - - - - men.

- men, A - - - - men.

- men, A - - - - men.

- men, A - - - - men.

*ppp*  
 A - - - - men.

*ppp*  
 A - - - - men.

*ppp*  
 A - - - - men.

*ppp*  
 A - - - - men.

*sempre il pp possibile*

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				1st	2nd	3rd	4th
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MINSTER BELLS (Female voices) ...	2/6	—	—	A CALM SEA AND A PROSPEROUS VOYAGE ...	0/4	—	—
SPRINGTIME (ditto) (Sol-Fa, 0/6) ...	2/6	—	—	CHORAL FANTASIA (Sol-Fa, 0/3) ...	1/0	—	—
SUMMER (ditto) ...	2/6	—	—	CHORAL SYMPHONY ...	2/6	—	—
THE FAYS' FROLIC (ditto) ...	2/6	—	—	Ditto, VOCAL PORTION (Sol-Fa, 0/6) ...	1/6	—	—
THE GOLDEN CITY (ditto) (Sol-Fa, 0/6) ...	2/6	—	—	COMMUNION SERVICE, IN C ...	1/6	—	3/0
THE SILVER CLOUD (ditto) ...	2/6	—	—	ENGEDI; OR, DAVID IN THE WILDERNESS ...	1/0	1/6	2/6
THE WATER FAIRIES (ditto) ...	2/6	—	—	MASS, IN C ...	1/0	1/6	2/6
THE WISHING STONE (ditto) ...	2/6	—	—	MASS, IN D ...	2/0	2/6	4/0
<b>J. H. ADAMS.</b>				MEER, AS THOU LIVEDST ...	0/2	—	—
A DAY IN SUMMER (Female Voices) (Sol-Fa, 0/6) ...	1/6	—	—	MOUNT OF OLIVES (CHORUSES, Sol-Fa, 0/6) ...	1/0	1/6	2/6
<b>T. ADAMS.</b>				RUINS OF ATHENS (Sol-Fa, 0/6) ...	1/6	—	—
THE CROSS OF CHRIST (Sol-Fa, 0/6) ...	1/0	—	—	THE PRAISE OF MUSIC ...	1/6	2/0	3/0
THE HOLY CHILD (Sol-Fa, 0/6) ...	1/0	—	—	<b>A. H. BEHREND.</b>			
THE RAINBOW OF PEACE ...	1/0	—	—	SINGERS FROM THE SEA (Female Voices)	1/6	—	—
<b>B. AGUTTER.</b>				(Ditto, Sol-Fa, 0/3) ...	—	—	—
MISSA DE BEATA MARIÁ VIRGINE, IN C	—	—	—	<b>WILFRED BENDALL.</b>			
(English) (Female voices) ...	2/6	—	—	A LEGEND OF BREGENZ (Female voices) ...	1/6	—	—
MISSA DE SANCTO ALBANO (English) ...	3/0	4/0	5/0	(Ditto, Sol-Fa, 0/3) ...	—	—	—
<b>THOMAS ANDERTON.</b>				THE LADY OF SHALOTT (Female voices) ...	2/6	—	—
THE NORMAN BARON ...	1/0	1/6	—	(Ditto, Sol-Fa, 1/0) ...	—	—	—
WRECK OF THE HESPERUS (Sol-Fa, 0/4) ...	1/0	—	—	SONG DANCES. Vocal Suite. (Female Voices) ...	2/0	—	—
YULE TIDE ...	1/6	2/0	3/0	<b>KAREL BENDL.</b>			
<b>J. H. ANGER.</b>				WATER-SPRITE'S REVENGE (Female voices) ...	1/0	—	—
A SONG OF THANKSGIVING ...	1/0	—	—	<b>SIR JULIUS BENEDICT.</b>			
<b>W. I. ARGENT.</b>				PASSION MUSIC (from St. Peter) ...	1/6	—	—
MASS, IN B FLAT (St. Benedict) ...	2/6	—	—	ST. PETER ...	3/0	3/6	5/0
<b>P. ARMES.</b>				THE LEGEND OF ST. CECILIA (Sol-Fa, 1/6) ...	2/6	3/0	4/0
HEZEKIAH ...	2/6	—	—	<b>GEORGE J. BENNETT.</b>			
ST. BARNABAS ...	2/0	—	—	EASTER HYMN ...	1/0	—	—
ST. JOHN THE EVANGELIST ...	2/6	—	—	<b>SIR W. STERNDALÉ BENNETT.</b>			
<b>A. D. ARNOTT.</b>				INTERNATIONAL EXHIBITION ODE (1862) ...	1/0	—	—
THE BALLAD OF CARMILHAN (Sol-Fa, 1/6) ...	2/6	—	—	THE MAY QUEEN (Sol-Fa, 0/6) ...	1/0	1/6	2/6
YOUNG LOCHINVAR (Sol-Fa, 0/6) ...	1/6	—	—	THE WOMAN OF SAMARIA (Sol-Fa, 1/0) ...	4/0	—	6/0
<b>E. ASPA.</b>				<b>G. R. BETJEMANN.</b>			
ENDYMION (with Recitation) ...	4/0	—	—	THE SONG OF THE WESTERN MEN ...	1/0	—	—
THE GIPSIES ...	1/0	—	—	<b>W. R. BEXFIELD.</b>			
<b>ASTORGA.</b>				ISRAEL RESTORED ...	4/0	—	—
STABAT MATER ...	1/0	1/6	—	<b>HUGH BLAIR.</b>			
<b>J. C. BACH.</b>				BLESSED ARE THEY WHO WATCH (ADVENT) ...	1/6	—	—
I WRESTLE AND PRAY (Sol-Fa, 0/6) ...	0/4	—	—	HARVEST-TIDE ...	1/0	—	—
<b>J. S. BACH.</b>				<b>JOSIAH BOOTH.</b>			
A STRONGHOLD SURE (Sol-Fa, Choruses only, 0/6) ...	1/0	—	—	THE DAY OF REST (Female voices) (Sol-Fa, 1/0) ...	2/6	—	—
BE NOT AFRAID (Sol-Fa, 0/4) ...	0/6	—	—	<b>KATE BOUNDY.</b>			
BIDE WITH US ...	1/0	—	—	THE RIVAL FLOWERS (Operetta) (Sol-Fa, 0/6) ...	1/6	—	—
BLESSING, GLORY, AND WISDOM ...	0/6	—	—	<b>E. M. BOYCE.</b>			
CHRISTMAS ORATORIO ...	2/0	2/6	4/0	THE LAY OF THE BROWN ROSARY ...	1/6	—	—
Ditto (PARTS I & 2) ...	1/6	—	—	THE SANDS OF CORRIEMIE (Female voices) ...	1/6	—	—
Ditto (PARTS 3 & 4) ...	1/6	—	—	(Ditto, Sol-Fa, 0/6) ...	—	—	—
GOD GOETH UP WITH SHOUTING ...	1/0	—	—	YOUNG LOCHINVAR ...	1/6	—	—
GOD SO LOVED THE WORLD ...	1/0	—	—	<b>J. BRADFORD.</b>			
GOD'S TIME IS THE BEST (Sol-Fa, 0/6) ...	1/0	—	—	HARVEST CANTATA ...	1/6	—	—
JESUS, NOW WILL WE PRAISE THEE ...	1/0	—	—	THE SONG OF JUBILEE ...	1/6	—	—
JESU, PRICELESS TREASURE (Sol-Fa, in the Press) ...	1/0	—	—	<b>W. F. BRADSHAW.</b>			
MAGNIFICAT, IN D ...	1/0	—	—	GASPAR BECERRA ...	1/6	—	—
MASS, IN B MINOR ...	2/6	3/0	4/0	<b>J. BRAHMS.</b>			
MISSA BREVIS, IN A ...	1/6	—	—	A SONG OF DESTINY ...	1/0	—	—
MY SPIRIT WAS IN HEAVINESS ...	1/0	—	—	<b>C. BRAUN.</b>			
O LIGHT EVERLASTING ...	1/0	—	—	QUEEN MAB AND THE KOBOLDS (Sol-Fa, 0/6) ...	2/6	—	—
SLEEPERS, WAKE (Sol-Fa, in the Press) ...	1/0	—	—	SIGURD ...	5/0	—	—
THE PASSION (S. JOHN) ...	2/0	3/6	4/0	THE COUNTRY MOUSE AND THE TOWN	—	—	—
THE PASSION (S. MATTHEW) ...	2/6	3/0	4/0	MOUSE (Sol-Fa, 0/4) ...	1/0	—	—
Ditto (Abridged, as used at St. Paul's) ...	1/6	3/0	—	THE SNOW QUEEN (Operetta) (Sol-Fa, 0/6) ...	1/0	—	—
THOU GUIDE OF ISRAEL ...	1/0	—	—	<b>A. HERBERT BREWER.</b>			
WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—	EMMAUS ...	1/6	2/0	—
<b>A. S. BAKER.</b>				NINETY-EIGHTH PSALM ...	1/6	—	—
COMMUNION SERVICE, IN E ...	1/6	—	—	<b>J. C. BRIDGE.</b>			
<b>J. BARNBY.</b>				DANIEL ...	3/6	—	—
REBEKAH (Sol-Fa, 0/6) ...	1/0	1/6	2/6	RESURGAM ...	1/6	—	—
THE LORD IS KING (97th Psalm) (Sol-Fa, 1/0) ...	1/6	2/0	—	RUDEL ...	4/0	—	—
KING ALL GLORIOUS (Sol-Fa, 0/1½) ...	0/6	—	—	<b>J. F. BRIDGE.</b>			
<b>LEONARD BARNES.</b>				BOADICEA ...	2/6	—	—
THE BRIDAL DAY ...	2/6	—	4/6	CALLIRHOE (Sol-Fa, 1/6) ...	2/6	3/0	4/0
<b>J. F. BARNETT.</b>				FORGING THE ANCHOR (Sol-Fa, 1/0) ...	1/6	—	—
PARADISE AND THE PERI ...	4/0	—	6/0	HYMN TO THE CREATOR ...	1/0	—	—
THE ANCIENT MARINER (Sol-Fa, 2/0) ...	3/6	4/0	5/0	MOUNT MORIAH ...	2/0	—	—
THE RAISING OF LAZARUS ...	6/6	—	9/0	NINEVEH ...	2/6	3/0	4/0
THE WISHING BELL (Female voices) (Sol-Fa, 1/0) ...	2/6	—	—	ROCK OF AGES (Latin and English) (Sol-Fa, 0/4) ...	1/0	—	—
<b>MARMADUKE BARTON.</b>				THE BALLAD OF THE CLAMPHERDOWN ...	1/0	—	—
MASS IN A MAJOR (For Advent and Lent) ...	1/0	—	—	(Ditto, Sol-Fa, 0/6) ...	—	—	—
				THE CRADLE OF CHRIST ("Stabat Mater Speciosa") ...	1/6	—	—
				THE FLAG OF ENGLAND (Sol-Fa, 0/6) ...	1/6	—	—
				THE FROGS AND THE OX (Sol-Fa, 0/6) ...	1/0	—	—
				THE INCHCAPE ROCK ...	1/0	—	—
				THE LORD'S PRAYER (Sol-Fa, 0/6) ...	1/0	—	—
				THE SPIDER AND THE FLY (Sol-Fa, 0/6) ...	1/0	—	—

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<b>DUDLEY BUCK.</b>				<b>ANTONIN DVOŘÁK.</b>			
THE LIGHT OF ASIA ... ..	3/0	3/6	5/0	COMMUNION SERVICE, IN D	2/6	—	—
<b>EDWARD BUNNETT.</b>				MASS, IN D	2/6	—	—
OUT OF THE DEEP (130th Psalm) ... ..	1/0	—	—	PATRIOTIC HYMN ... ..	1/6	—	—
<b>W. BYRD.</b>				Ditto (German and Bohemian Words)	3/0	—	—
MASS FOR FOUR VOICES ... ..	2/6	—	—	REQUIEM MASS ... ..	5/0	6/0	7/6
<b>CARISSIMI.</b>				ST. LUDMILA ... ..	5/0	6/0	7/6
GAUDEAMUS (FITZWILLIAM MUSIC) ... ..	1/0	—	—	Ditto (German and Bohemian Words)	5/0	—	—
JEPHTHAH ... ..	1/0	—	—	STABAT MATER (Sol-Fa, 1/0) ... ..	2/6	3/0	4/0
<b>F. D. CARNELL.</b>				THE SPECTRE'S BRIDE (Sol-Fa, 1/0) ... ..	3/0	3/6	5/0
SUPPLICATION ... ..	5/0	—	—	Ditto (German and Bohemian Words)	6/0	—	—
<b>A. VON AHN CARSE.</b>				<b>A. E. DYER.</b>			
THE LAY OF THE BROWN ROSARY ... ..	2/6	—	—	ELECTRA OF SOPHOCLES ... ..	1/6	2/0	—
<b>GEORGE CARTER.</b>				SALVATOR MUNDI ... ..	2/6	—	—
SINFONIA CANTATA (116th Psalm) ... ..	2/0	—	2/6	<b>H. J. EDWARDS.</b>			
<b>WILLIAM CARTER.</b>				PRaise TO THE HOLIEST ... ..	1/6	—	—
PLACIDA ... ..	2/0	2/6	4/0	THE ASCENSION ... ..	2/6	—	—
<b>CHERUBINI.</b>				THE EPIPHANY ... ..	2/0	—	—
FOURTH MASS, IN C ... ..	1/0	1/6	2/6	<b>EDWARD ELGAR.</b>			
FIRST REQUIEM MASS, C MINOR (Lat. and Eng.) ... ..	1/0	1/6	2/6	CARACTACUS ... ..	2/6	4/0	5/0
SECOND MASS, IN D MINOR ... ..	2/0	2/6	3/6	KING OLAF (Sol-Fa, Chorus only, 1/0) ... ..	2/0	—	5/0
THIRD MASS (CORONATION) ... ..	1/0	1/6	2/6	TE DEUM AND BENEDICTUS ... ..	1/0	—	—
<b>E. T. CHIPP.</b>				THE DREAM OF GERONTIUS ... ..	2/6	4/0	5/0
JOB ... ..	4/0	—	—	Ditto, German Words, 8 Marks (Ditto, Sol-Fa, Chorus only, in the Press)	—	—	—
NAOMI ... ..	2/0	—	—	THE BANNER OF ST. GEORGE (Sol-Fa, 1/0) ... ..	1/6	—	—
<b>HAMILTON CLARKE.</b>				THE BLACK KNIGHT ... ..	2/0	—	—
DRUMS AND VOICES (Operetta) (Sol-Fa, 0/0) ... ..	2/0	—	—	THE LIGHT OF LIFE (Lux Christi) ... ..	2/6	—	—
HORNPIPE HARRY (Sol-Fa, 0/0) ... ..	2/6	—	—	<b>ROSALIND F. ELICOTT.</b>			
PEPIN THE PIPPIN (Operetta, both Notations (Ditto, Sol-Fa, 0/0) ... ..	2/6	—	—	ELYSIUM ... ..	1/0	—	—
THE DAISY CHAIN (Operetta) (Sol-Fa, 0/0) ... ..	2/6	—	—	THE BIRTH OF SONG ... ..	1/6	—	—
THE MISSING DUKE (Operetta) (Sol-Fa, 0/0) ... ..	2/6	—	—	<b>GUSTAV ERNEST.</b>			
<b>GERARD F. COBB.</b>				ALL THE YEAR ROUND (Female vv.) (Sol-Fa, 0/0) ... ..	2/0	—	—
A SONG OF TRAFALGAR (Men's voices) ... ..	2/0	—	—	<b>A. J. EYRE.</b>			
<b>S. COLERIDGE-TAYLOR.</b>				COMMUNION SERVICE IN E FLAT ... ..	1/0	—	—
SCENES FROM THE SONG OF HIAWATHA ... ..	2/6	4/0	5/0	<b>T. FACER.</b>			
Ditto, Sol-Fa, 2/0 ... ..	—	—	—	A MERRY CHRISTMAS (Sol-Fa, 0/0) ... ..	1/0	—	—
HIAWATHA'S WEDDING-FEAST (Sol-Fa, 1/0) ... ..	1/6	—	—	RED RIDING-HOOD'S RECEPTION (Operetta) ... ..	2/6	—	—
THE DEATH OF MINNEHAHA (Sol-Fa, 1/0) ... ..	1/6	—	—	Ditto, Sol-Fa, 0/0 ... ..	—	—	—
HIAWATHA'S DEPARTURE (Sol-Fa, 1/0) ... ..	2/0	—	—	<b>E. FANING.</b>			
THE BLIND GIRL OF CASTEL-CUILLE (Sol-Fa, ) 2/6	—	—	—	BUTTERCUPS AND DAISIES (Female voices) ... ..	2/6	—	—
MEG BLANE (in the Press).	—	—	—	Ditto, Sol-Fa, 1/0 ... ..	—	—	—
<b>FREDERICK CORDER.</b>				<b>HENRY FARMER.</b>			
THE BRIDAL OF TRIERMAIN (Sol-Fa, 1/0) ... ..	2/6	—	—	MASS, IN B FLAT (Latin and English) (Sol-Fa, 1/0) ... ..	2/0	2/6	3/6
<b>SIR MICHAEL COSTA.</b>				<b>PERCY E. FLETCHER.</b>			
THE DREAM ... ..	1/0	—	—	THE TOY REVIEW (Operetta) (Sol-Fa, 0/0) ... ..	1/6	—	—
<b>H. COWARD.</b>				<b>MYLES B. FOSTER.</b>			
GARETH AND LINET (in the Press). Sol-Fa (in the Press).	—	—	—	SNOW FAIRIES (Female voices) (Sol-Fa, 0/0) ... ..	1/6	—	—
THE STORY OF BETHANY (Sol-Fa, 1/0) ... ..	2/6	3/0	—	THE ANGELS OF THE BELLS (Female voices) ... ..	1/6	—	—
<b>F. H. COWEN.</b>				Ditto, Sol-Fa, 0/0 ... ..	—	—	—
ADAUGHTER OF THE SEA (Female vv.) (Sol-Fa, 1/0) ... ..	2/0	—	—	THE BONNIE FISHWIVES (Female vv.) (Sol-Fa, 0/0) ... ..	2/6	—	—
A SONG OF THANKSGIVING ... ..	1/6	—	—	THE COMING OF THE KING (Female voices) ... ..	1/6	—	—
CHRISTMAS SCENES (Female voices) (Sol-Fa, 0/0) ... ..	2/0	—	—	Ditto, Sol-Fa, 0/0 ... ..	—	—	—
ODE TO THE PASSIONS (Sol-Fa, 1/0) ... ..	2/0	—	—	<b>ROBERT FRANZ.</b>			
RUTH (Sol-Fa, 1/0) ... ..	4/0	4/6	6/0	PRaise YE THE LORD (117th Psalm) ... ..	1/6	—	—
ST. JOHN'S EVE (Sol-Fa, 1/0) ... ..	2/6	3/0	4/0	<b>NIELS W. GADE.</b>			
SLEEPING BEAUTY (Sol-Fa, 1/0) ... ..	2/6	3/0	4/0	CHRISTMAS EVE (Sol-Fa, 0/4) ... ..	1/6	1/6	—
SUMMER ON THE RIVER (Female vv.) (Sol-Fa, 0/0) ... ..	2/0	—	—	COMALA ... ..	2/0	2/6	4/0
THE ROSE OF LIFE (Female voices) (Sol-Fa, 0/0) ... ..	2/6	—	—	ERL-KING'S DAUGHTER (Sol-Fa, 0/0) ... ..	1/0	1/6	2/6
THE WATER LILY ... ..	2/6	—	—	PSYCHE (Sol-Fa, 1/6) ... ..	2/6	3/0	4/0
VILLAGE SCENES (Female voices) (Sol-Fa, 0/0) ... ..	1/6	—	—	SPRING'S MESSAGE (Sol-Fa, 0/0) ... ..	0/6	—	—
<b>J. MAUDE CRAMENT.</b>				THE CRUSADERS (Sol-Fa, 1/0) ... ..	2/0	2/6	4/0
I WILL MAGNIFY THEE, O GOD (145th Psalm) ... ..	2/6	—	—	ZION ... ..	1/0	1/6	2/6
LITTLE RED RIDING-HOOD (Female voices) ... ..	2/0	—	—	<b>HENRY GADSBY.</b>			
<b>W. CRESER.</b>				ALCESTIS (Male voices) ... ..	4/6	—	—
RUDORA (A dramatic Idyll) ... ..	2/6	—	—	COLUMBUS (Male voices) ... ..	2/6	—	—
<b>W. CROTCH.</b>				LORD OF THE ISLES (Sol-Fa, 1/0) ... ..	2/6	—	—
PALESTINE ... ..	2/0	3/6	5/0	ODE (for a.s.a.) ... ..	1/0	—	—
<b>W. H. CUMMINGS.</b>				<b>F. W. GALPIN.</b>			
THE FAIRY RING ... ..	2/6	—	—	YE OLDE ENGLYSHE PASTYMES ... ..	1/6	—	—
<b>W. G. CUSINS.</b>				<b>G. GARRETT.</b>			
TE DEUM, IN B FLAT ... ..	1/6	—	—	HARVEST CANTATA (Sol-Fa, 0/0) ... ..	1/0	—	—
<b>FÉLICIEN DAVID.</b>				THE SHUNAMMITE ... ..	2/0	—	—
THE DESERT (Male voices) ... ..	1/6	2/0	3/0	THE TWO ADVENTS ... ..	1/6	—	—
<b>H. WALFORD DAVIES.</b>				<b>R. MACHILL GARTH.</b>			
HERVÉ RIEL ... ..	1/0	—	—	EZEKIEL ... ..	4/0	—	—
THE THREE JOVIAL HUNTSMEN ... ..	1/6	—	—	THE WILD HUNTSMAN ... ..	1/0	1/6	—
<b>P. H. DIEMER.</b>				<b>A. R. GAUL.</b>			
BETHANY ... ..	4/0	—	—	AROUND THE WINTER FIRE (Female voices) ... ..	2/0	—	—
<b>M. E. DOORLY.</b>				Ditto, Sol-Fa, 0/0 ... ..	—	—	—
LAZARUS ... ..	2/6	—	—	A SONG OF LIFE (Ode to Music) (Sol-Fa, 0/0) ... ..	1/0	—	—
<b>F. G. DOSSERT.</b>				ISRAEL IN THE WILDERNESS (Sol-Fa, 1/0) ... ..	2/6	3/0	4/0
COMMUNION SERVICE, IN E MINOR ... ..	2/0	—	—	JOAN OF ARC (Sol-Fa, 1/0) ... ..	2/6	3/0	4/0
MASS, IN E MINOR ... ..	6/0	—	—	PASSION SERVICE ... ..	2/6	3/0	4/0
<b>LUCY K. DOWNING.</b>				RUTH (Sol-Fa, 0/0) ... ..	2/0	2/6	4/0
A PARABLE IN SONG ... ..	2/0	—	—	THE ELFIN HILL ... ..	2/0	—	—
<b>F. DUNKLEY.</b>				THE HARE AND THE TORTOISE (Sol-Fa, 0/0) ... ..	1/0	—	—
THE WRECK OF THE HESPERUS ... ..	1/6	—	—	THE HOLY CITY (Sol-Fa, 1/0) ... ..	2/6	3/0	4/0
				THE LEGEND OF THE WOOD (Female voices) ... ..	1/0	—	—
				Ditto, Sol-Fa, 0/0 ... ..	—	—	—
				THE TEN VIRGINS (Sol-Fa, 1/0) ... ..	2/6	3/0	4/0
				TOILERS OF THE DEEP (Female voices) ... ..	2/0	—	—
				UNA (Sol-Fa, 1/0) ... ..	2/6	3/0	4/0
				UNION JACK (Unseen Song with Actions) ... ..	0/6	—	—
				Ditto, Sol-Fa, 0/1 1/2	—	—	—

	Part 1st	Part 2nd	Part 3rd		Part 1st	Part 2nd	Part 3rd
FR. GERNSHEIM.				HANDEL.—Continued.			
SALAMIS. A TRIUMPH SONG (Male voices) ...	1/8	—	—	THE MESSIAH, edited by V. Novello, Pocket Edition	1/8	1/8	3/8
E. OUSELEY GILBERT.				THE MESSIAH, edited by W. T. Best (Sol-Fa, 1/0) ...	3/8	3/8	4/0
SANTA CLAUS AND HIS COMRADES (Operetta)	3/0	—	—	Ditto (Choruses only) ...	0/8	1/8	—
(Ditto, Sol-Fa, 0/8)				THE PASSION ...	3/8	3/8	5/0
F. E. GLADSTONE.				THE TRIUMPH OF TIME AND TRUTH ...	3/0	3/8	5/0
PHILIPPI ...	3/8	—	—	UTRECHT JUBILATE ...	1/8	—	—
GLUCK.				SYDNEY HARDCASTLE.			
ORPHEUS (Choruses, Sol-Fa, 1/0) ...	3/8	—	—	SING A SONG OF SIXPENCE (Operetta) ...	0/8	—	—
Ditto (Act II. only) ...	1/8	—	—	BASIL HARWOOD.			
HERMANN GOETZ.				INCLINA, DOMINE (86th Psalm) ...	3/0	—	—
BY THE WATERS OF BABYLON (137th Psalm) ...	1/0	—	—	F. K. HATTERSLEY.			
NGENIA ...	1/0	—	—	KING ROBERT OF SICILY ...	3/8	—	—
THE WATER-LILY (Male voices) ...	1/8	—	—	HAYDN.			
A. M. GOODHART.				FIRST MASS, IN B FLAT (Latin) ...	1/0	1/8	3/8
ARETHUSA ...	1/0	—	—	Ditto (Latin and English) ...	1/0	1/8	3/8
EARL HALDAN'S DAUGHTER ...	1/0	—	—	INSANÆ ET VANÆ CURÆ (Latin and English) ...	0/4	—	—
SIR ANDREW BARTON ...	1/0	—	—	SECOND MASS, IN C (Latin) ...	1/0	1/8	3/8
CH. GOUNOD.				SIXTEENTH MASS (Latin) ...	1/8	3/8	3/0
AS THE HART PANTS (Motet for S.A.T.B.) ...	1/0	—	—	TE DEUM (English and Latin) ...	1/0	—	—
COMMUNION SERVICE (Messe Solennelle) ...	1/8	3/0	3/0	THE CREATION (Sol-Fa, 1/0) ...	3/0	3/8	4/0
Ditto (Messe Solennelle) ...	3/8	—	—	THE CREATION, Pocket Edition ...	1/0	1/8	3/0
DAUGHTERS OF JERUSALEM ...	1/0	—	—	THE PASSION; OR, SEVEN LAST WORDS OF	—	—	—
DE PROFUNDIS (130th Psalm) (Latin Words) ...	1/0	—	—	OUR SAVIOUR ON THE CROSS ...	3/0	3/8	4/0
Ditto (Out of darkness) ...	1/0	—	—	THE SEASONS ...	3/0	3/8	5/0
GALLIA (Sol-Fa, 0/4) ...	1/0	—	—	Each Season, singly (Spring, Tonic Sol-fa, 6d.) ...	1/0	—	—
MESSE SOLENNELLE (St. Cecilia) ...	1/0	1/8	3/8	THIRD MASS (IMPERIAL) (Latin and English) ...	1/0	1/8	3/8
MORS ET VITA (Latin or English) ...	4/0	6/8	7/8	Ditto (Latin) ...	1/0	1/8	3/8
Ditto, Sol-Fa (Latin and English) ...	3/0	—	—	BATTISON HAYNES.			
O COME NEAR TO THE CROSS (Stabat Mater)	0/8	—	—	A SEA DREAM (Female voices) (Sol-Fa, 0/8) ...	2/8	—	—
OUT OF DARKNESS ...	1/0	—	—	THE FAIRIES' ISLE (Female voices) ...	3/8	—	—
REQUIEM MASS, from "Mors et Vita" ...	3/8	3/0	—	THE SEA FAIRIES (Sol-Fa, 0/8) ...	1/8	—	—
THE REDEMPTION (English Words) (Sol-Fa, 3/0)	4/0	6/0	7/8	H. HEALE.			
Ditto (French Words) ...	—	—	—	JUBILEE ODE ...	1/8	—	—
Ditto (German Words) ...	10/0	—	—	C. SWINNERTON HEAP.			
THE SEVEN WORDS OF OUR SAVIOUR ON	—	—	—	FAIR ROSAMOND (Sol-Fa, 3/0) ...	3/8	4/0	5/0
THE CROSS (Filii Jerusalem) ...	1/0	—	—	EDWARD HECHT.			
TROISIÈME MESSE SOLENNELLE ...	3/8	—	—	ERIC THE DANE ...	3/0	—	—
C. H. GRAUN.				O MAY I JOIN THE CHOIR INVISIBLE ...	1/0	—	—
TE DEUM ...	3/0	3/8	4/0	GEORG HENSCHEL.			
THE PASSION OF OUR LORD (Der Tod Jesu) ...	3/0	3/8	5/0	OUT OF DARKNESS (130th Psalm) ...	3/8	—	—
ALAN GRAY.				STABAT MATER ...	3/8	—	—
ARETHUSA ...	1/0	—	—	TE DEUM LAUDAMUS, IN C ...	1/8	—	—
A SONG OF REDEMPTION ...	1/8	—	—	HENRY HILES.			
THE LEGEND OF THE ROCK-BUOY BELL ...	1/0	—	—	THE CRUSADERS ...	3/8	—	—
THE WIDOW OF ZAREPHATH ...	3/0	—	—	GOD IS OUR REFUGE ...	0/8	—	—
J. O. GRIMM.				FERDINAND HILLER.			
THE SOUL'S ASPIRATION ...	1/0	—	—	A SONG OF VICTORY (Sol-Fa, 0/8) ...	1/0	1/8	—
G. HALFORD.				NALA AND DAMAYANTI ...	4/0	—	6/0
THE PARACLETE ...	3/0	—	—	ALL THEY THAT TRUST IN THEE ...	0/8	—	—
E. V. HALL.				H. E. HODSON.			
IS IT NOTHING TO YOU (Sol-Fa, 0/8) ...	0/8	—	—	THE GOLDEN LEGEND ...	3/0	—	—
HANDEL.				HEINRICH HOFMANN.			
ACIS AND GALATEA ...	1/0	1/8	3/8	CINDERELLA ...	4/0	—	—
Ditto, New Edition, edited by J. Barnby (Sol-Fa, 1/0)	1/0	1/8	3/8	MELUSINA ...	3/0	3/8	4/0
ALEXESTE ...	3/0	—	—	SONG OF THE NORNS (Female voices) ...	1/0	—	—
ALEXANDER BALUS ...	3/0	3/8	5/0	C. HOLLAND.			
ALEXANDER'S FEAST ...	2/0	3/8	4/0	AFTER THE SKIRMISH ...	1/0	—	—
ATHALIAH ...	3/0	3/8	5/0	T. S. HOLLAND.			
BELSHAZZAR ...	3/0	3/8	5/0	KING GOLDEMAR (Operetta) (Sol-Fa, 0/8) ...	3/0	—	—
CHANDOS TE DEUM ...	1/0	1/8	3/8	HUMMEL.			
CORONATION AND FUNERAL ANTHEMS	—	—	5/8	ALMA VIRGO (Latin and English) ...	0/8	—	—
Or, singly:—	—	—	—	COMMUNION SERVICE, IN B FLAT ...	3/0	—	4/0
LET THY HAND BE STRENGTHENED ...	0/8	—	—	Ditto, IN E FLAT ...	3/0	—	4/0
MY HEART IS INDITING ...	0/8	—	—	Ditto, IN D ...	1/0	1/8	3/8
THE KING SHALL REJOICE ...	0/8	—	—	FIRST MASS, IN B FLAT ...	—	—	—
THE WAYS OF ZION ...	1/0	—	—	QUOD IN ORBE (Latin and English) ...	0/8	—	—
ZADOK THE PRIEST (Sol-Fa, 0/1½)	3/8	—	—	SECOND MASS, IN E FLAT ...	1/0	1/8	3/8
DEBORAH ...	3/0	3/8	4/0	THIRD MASS, IN D ...	1/0	1/8	3/8
DETTINGEN TE DEUM ...	1/0	1/8	3/8	W. H. HUNT.			
DIXIT DOMINUS (from Psalm cx.) ...	1/0	—	—	STABAT MATER ...	3/0	3/8	—
ESTHER ...	3/0	3/8	5/0	G. F. HUNTLEY.			
HERCULES (Choruses only, 1/0) ...	3/0	3/8	5/0	PUSS-IN-BOOTS (Sol-Fa, 0/8) ...	3/0	—	—
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(Ditto, Sol-Fa, 1/0)	—	—	—	H. H. HUSS.			
JEPHTHA ...	3/0	3/8	4/0	AVE MARIA (Female voices) ...	1/0	—	—
JOSEPH ...	3/0	3/8	4/0	F. ILIFFE.			
JUDAS MACCABEUS (Sol-Fa, 1/0) ...	3/0	3/8	4/0	SWEET ECHO ...	1/0	—	—
JUDAS MACCABEUS, Pocket Edition ...	1/0	1/8	3/0	OLIVER IVE.			
Ditto (Choruses only) ...	0/8	1/8	—	LA BELLE DAME SANS MERCI ...	1/0	—	—
L'ALLEGRO (Choruses only, 1/0) ...	3/0	3/8	4/0	W. JACKSON.			
NISI DOMINUS ...	1/0	—	—	THE YEAR ...	3/0	3/8	—
O COME, LET US SING UNTO THE LORD	—	—	—	G. JACOBI.			
(5th Chandos Anthem) ...	1/0	—	—	CINDERELLA (Sol-Fa, 1/0) ...	3/0	—	—
ODE ON ST. CECILIA'S DAY ...	1/0	1/8	3/8	D. JENKINS.			
O PRAISE THE LORD (6th Chandos Anthem) ...	1/8	—	—	DAVID AND SAUL (Sol-Fa, 3/0) ...	3/0	3/8	—
O PRAISE THE LORD, YE ANGELS ...	2/8	—	—	A. JENSEN.			
SAMSON (Sol-Fa, 1/0) ...	2/0	2/8	4/0	THE FEAST OF ADONIS ...	1/0	1/8	—
SAUL (Choruses only, 1/0) ...	3/0	3/8	5/0				
SEMELE ...	3/0	3/8	5/0				
SOLOMON ...	2/0	3/8	5/0				
SUSANNA ...	3/0	3/8	5/0				
THEODORA ...	3/0	3/8	5/0				
THE MESSIAH, edited by V. Novello (Sol-Fa, 1/0) ...	3/0	3/8	4/0				



NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	1st	2nd	3rd		1st	2nd	3rd
W. JOHNSON.				F. E. MARSHALL.			
ECCE HOMO ... ..	1/0	—	—	PRINCE SPRITE (Female voices) ... ..	1/0	—	—
H. FESTING JONES.				CHORAL DANCES from Ditto ... ..	1/0	—	—
KING BULBOUS (Operetta) (Sol-Fa, 0/8) ... ..	2/0	—	—	GEORGE C. MARTIN.			
C. WARWICK JORDAN.				COMMUNION SERVICE, IN A ... ..	1/0	—	—
BLOW YE THE TRUMPET IN ZION ... ..	1/0	—	—	Ditto. IN C ... ..	1/0	—	—
N. KILBURN.				FESTIVAL TE DEUM IN A ... ..	0/8	—	—
BY THE WATERS OF BABYLON ... ..	1/0	—	—	J. MASSENET.			
THE LORD IS MY SHEPHERD (137th Psalm) ... ..	0/8	—	—	MANON ... ..	0/0	—	2 0
THE SILVER STAR (Female voices) ... ..	1/0	—	—	J. T. MASSER.			
ALFRED KING.				HARVEST CANTATA ... ..	1/0	—	—
THE EPIPHANY ... ..	2/0	—	—	J. H. MAUNDER.			
OLIVER KING.				PENITENCE, PARDON, AND PEACE (Sol-Fa, 1/0) ... ..	1/0	2/0	—
BY THE WATERS OF BABYLON (137th Psalm) ... ..	1/0	—	—	J. H. MEE.			
THE NAIADS (Female voices) ... ..	2/0	—	—	DELPHI, A LEGEND OF HELLAS (Male voices) ... ..	1/0	—	—
THE ROMANCE OF THE ROSES ... ..	2/0	—	—	HORATIUS (Male voices) ... ..	1/0	—	—
THE SANDS O' DEE (Sol-Fa, 0/8) ... ..	1/0	—	—	MISSA SOLENNIS, IN B FLAT ... ..	2/0	—	—
J. KINROSS.				MENDELSSOHN.			
SONGS IN A VINEYARD (Female vv.) (Sol-Fa, 0/8) ... ..	2/0	—	—	ANTIGONE (Male voices) (Sol-Fa, 1/0) ... ..	4/0	—	—
H. LAHEE.				AS THE HART PANTS (42nd Psalm) (Sol-Fa, 0/8) ... ..	1/0	—	—
THE SLEEPING BEAUTY (Female vv.) (Sol-Fa, 0/8) ... ..	2/0	—	—	COME, LET US SING (95th Psalm) (Sol-Fa, 0/8) ... ..	1/0	—	—
EDWIN H. LEMARE.				NOT UNTO US, O LORD (18th Psalm) ... ..	1/0	—	—
'TIS THE SPRING OF SOULS TO-DAY ... ..	1/0	—	—	WHEN ISRAEL OUT OF EGYPT CAME ... ..	1/0	—	—
LEONARDO LEO.				(Ditto, Sol-Fa, 0/8) ... ..	1/0	1/0	4/0
DIXIT DOMINUS ... ..	1/0	1/0	—	ATHALIE (Sol-Fa, 0/8) ... ..	1/0	—	—
F. LEONI.				AVE MARIA (Saviour of Sinners) (Double Choir) ... ..	1/0	—	—
THE GATE OF LIFE (Sol-Fa, 1/0) ... ..	2/0	—	—	CHRISTUS (Sol-Fa, 0/8) ... ..	1/0	—	—
H. LESLIE.				ELIJAH (Pocket Edition) ... ..	1/0	1/0	2/0
THE FIRST CHRISTMAS MORN ... ..	2/0	—	—	ELIJAH (Sol-Fa, 1/0) ... ..	2/0	2/0	4/0
F. LISZT.				FESTGESANG (Hymn of Praise) (S.A.T.B.) ... ..	1/0	—	—
THE LEGEND OF ST. ELIZABETH ... ..	2/0	2/0	5/0	Ditto (Male voices) (S.A.T.B.) ... ..	1/0	—	—
THIRTEENTH PSALM ... ..	2/0	—	—	HEAR MY PRAYER (S. solo and chorus) (Sol-Fa, 0/8) ... ..	1/0	—	—
C. H. LLOYD.				Ditto ... ..	0/4	—	—
A HYMN OF THANKSGIVING ... ..	2/0	—	—	HYMN OF PRAISE (Lobgesang) (Sol-Fa, 1/0) ... ..	1/0	1/0	2/0
ALCESTIS ... ..	1/0	—	—	JUDGE ME, O GOD (43rd Psalm) (Sol-Fa, 0 1/2) ... ..	0/4	—	—
ANDROMEDA ... ..	2/0	2/0	5/0	LAUDA SION (Praise, Shovah) (Sol-Fa, 0/8) ... ..	2/0	2/0	4/0
A SONG OF JUDGMENT ... ..	2/0	2/0	4/0	LORD, HOW LONG WILT THOU (Sol-Fa, 0/4) ... ..	1/0	—	—
HERO AND LEANDER ... ..	1/0	—	—	LORELEY (Sol-Fa, 0/8) ... ..	1/0	—	—
ROSSALL ... ..	2/0	—	—	MAN IS MORTAL (8 voices) ... ..	1/0	—	—
SIR OGIE AND THE LADIE ELSIE ... ..	1/0	—	—	MIDSUMMER NIGHT'S DREAM (Female voices) ... ..	1/0	—	—
THE GLEANERS' HARVEST (Female voices) ... ..	2/0	—	—	(Ditto, Sol-Fa, 0/4) ... ..	0/4	—	—
THE LONGBEARDS' SAGA (Male voices) ... ..	1/0	—	—	MY GOD, WHY, O WHY HAST THOU FOR-			
THE SONG OF BALDER ... ..	1/0	—	—	SATEN ME (22nd Psalm) ... ..	0/8	—	—
CLEMENT LOCKNANE.				ŒDIPUS AT COLONOS (Male voices) ... ..	2/0	—	—
THE ELFIN QUEEN (Female voices) ... ..	2/0	—	—	ST. PAUL (Sol-Fa, 1/0) ... ..	2/0	2/0	4/0
HARVEY LÖHR.				ST. PAUL, Pocket Edition ... ..	1/0	1/0	2/0
THE QUEEN OF SHEBA ... ..	5/0	—	—	SING TO THE LORD (98th Psalm) ... ..	0/8	—	—
W. H. LONGHURST.				SIX ANTHEMS for the Cathedral at Berlin. For			
THE VILLAGE FAIR (Female Voices) ... ..	2/0	2/0	—	8 voices, arranged in 4 parts ... ..	0/8	—	—
C. EGERTON LOWE.				SON AND STRANGER (Operetta) ... ..	4/0	—	—
LITTLE BO-PEEP (Operetta). (Sol-Fa, 0/4) ... ..	1/0	—	—	THE FIRST WALPURGIS NIGHT (Sol-Fa, 1/0) ... ..	1/0	1/0	2/0
HAMISH MACCUNN.				THREE MOTETS FOR FEMALE VOICES ... ..	1/0	—	—
LAY OF THE LAST MINSTREL (Sol-Fa, 1/8) ... ..	2/0	2/0	4/0	(Ditto, Sol-Fa, 0 1/2, 0/2, and 0/8 each.) ... ..	1/0	—	—
LORD ULLIN'S DAUGHTER (Sol-Fa, 0/8) ... ..	1/0	—	—	TO THE SONS OF ART (Male voices) (Sol-Fa, 0/8) ... ..	1/0	—	—
G. A. MACFARREN.				WHY RAGE FIERCELY THE HEATHEN ... ..	0/8	—	—
MAY-DAY (Sol-Fa, 0/8) ... ..	1/0	1/0	2/0	R. D. METCALFE AND A. KENNEDY.			
OUTWARD BOUND ... ..	1/0	—	2/0	PRINCE FERDINAND (Operetta) (Sol-Fa, 0/8) ... ..	2/0	—	—
SONGS IN A CORNFIELD (Female voices) ... ..	1/0	—	—	MEYERBEER.			
(Ditto, Sol-Fa, 0/8) ... ..	1/0	—	—	NINETY-FIRST PSALM (Latin) ... ..	1/0	—	—
ST. JOHN THE BAPTIST (Sol-Fa, 1/0) ... ..	2/0	—	4/0	Ditto (English) ... ..	1/0	—	—
THE LADY OF THE LAKE ... ..	2/0	—	5/0	A. MOFFAT.			
(Ditto, Chorus only, Sol-Fa, 1/8) ... ..	0/0	—	—	A CHRISTMAS DREAM (A Cantata for Children) ... ..	1/0	—	—
THE SOLDIER'S LEGACY (Operetta) ... ..	0/0	—	—	(Ditto, Sol-Fa, 0/4) ... ..	1/0	—	—
A. C. MACKENZIE.				B. MOLIQUE.			
BETHLEHEM ... ..	5/0	6/0	7/0	ABRAHAM ... ..	2/0	2/0	5/0
Ditto. Act II., separately ... ..	2/0	—	—	J. A. MOONIE.			
JASON ... ..	2/0	2/0	4/0	A WOODLAND DREAM (Sol-Fa, 0/8) ... ..	2/0	—	—
JUBILEE ODE ... ..	1/0	—	—	KILLIECRANKIE (Sol-Fa, 0/8) ... ..	1/0	—	—
THE BRIDE (Sol-Fa, 0/8) ... ..	1/0	—	—	MOZART.			
THE COTTER'S SATURDAY NIGHT (Sol-Fa, 1/0) ... ..	2/0	—	—	COMMUNION SERVICE, IN B FLAT (Latin and			
THE DREAM OF JUBAL ... ..	2/0	2/0	4/0	English) ... ..	1/0	—	—
(Ditto, Chorus only, Sol-Fa, 1/0) ... ..	1/0	—	—	FIRST MASS (Latin and English) ... ..	1/0	1/0	2/0
THE NEW COVENANT ... ..	1/0	—	—	GLORY, HONOUR, PRAISE ... Third Motet ... ..	0/8	—	—
THE ROSE OF SHARON ... ..	5/0	6/0	7/0	HAVE MERCY, O LORD ... Second Motet ... ..	0/8	—	—
(Ditto, Sol-Fa, 3/0) ... ..	1/0	—	—	KING THAMOS ... ..	1/0	1/0	—
THE PROCESSION OF THE ARK (Choral Scene) ... ..	1/0	—	—	LITANIA DE VENERABILI ALTARIS (E2) ... ..	1/0	2/0	2/0
(Ditto, Sol-Fa, 0/8) ... ..	2/0	—	—	LITANIA DE VENERABILI SACRAMENTO (B2) ... ..	1/0	2/0	2/0
THE STORY OF SAYID ... ..	2/0	2/0	5/0	O GOD, WHEN THOU APPEAREST. First Motet ... ..	0/8	—	—
VENI, CREATOR SPIRITUS ... ..	2/0	—	—	REQUIEM MASS ... ..	1/0	1/0	2/0
C. MACPHERSON.				Ditto (Latin and English) (Sol-Fa, 1/0) ... ..	1/0	1/0	2/0
BY THE WATERS OF BABYLON (137th Psalm) ... ..	2/0	—	—	SEVENTH MASS, IN B FLAT ... ..	1/0	—	—
L. MANCINELLI.				SPLENDENTE TE, DEUS (Sol-Fa, 0/8) First Motet ... ..	0/8	—	—
ERO E LEANDRO ... ..	5/0	—	—	TWELFTH MASS (Latin) ... ..	1/0	1/0	2/0
F. W. MARKULL.				Ditto (Latin and English) (Sol-Fa, 0/8) ... ..	1/0	1/0	2/0
ROLAND'S HORN (Male voices) ... ..	2/0	—	—	E. MUNDELLA.			
				VICTORY OF SONG (Female voices) ... ..	1/0	—	—
				DR. JOHN NAYLOR.			
				JEREMIAH ... ..	2/0	—	—
				JOSEF NEŠVERA.			
				DE PROFUNDIS ... ..	2/0	—	—
				E. A. NUNN.			
				MASS, IN C ... ..	2/0	—	—

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	1st	2nd	3rd		1st	2nd	3rd
<b>E. CUTHBERT NUNN.</b>				<b>C. T. REYNOLDS.</b>			
THE FAIRY SLIPPER (Sol.-Fa, 0/0) ...	2/0	—	—	CHILDHOOD OF SAMUEL (Sol.-Fa, 1/0) ...	2/0	—	—
<b>REV. SIR FREDK. OUSELEY.</b>				<b>ARTHUR RICHARDS.</b>			
THE MARTYRDOM OF ST. POLYCARP ...	2/0	—	—	PUNCH AND JUDY (Operetta) (Sol.-Fa, 0/0) ...	1/0	—	—
<b>R. P. PAINE.</b>				THE WAXWORK CARNIVAL (Sol.-Fa, 0/0) ...	2/0	—	—
THE LORD REIGNETH (93rd Psalm) ...	1/0	—	—	<b>J. V. ROBERTS.</b>			
<b>PALESTRINA.</b>				JONAH ...	2/0	—	—
COMMUNION SERVICE (Assumpta est Maria) ...	2/0	—	—	<b>W. S. ROCKSTRO.</b>			
MISSA ASSUMPTA EST MARIA ...	2/0	—	—	THE GOOD SHEPHERD ...	2/0	—	—
MISSA BREVIS ...	2/0	—	—	<b>J. L. ROECKEL.</b>			
MISSA "O ADMIRABILE COMMERCIIUM" ...	2/0	—	—	LITTLE SNOW-WHITE (Sol.-Fa, 0/0) ...	2/0	—	—
MISSA PAPÆ MARCELLI ...	2/0	—	—	THE HOURS (Female voices) (Sol.-Fa, 0/0) ...	2/0	—	—
<b>H. W. PARKER.</b>				THE SILVER PENNY (Sol.-Fa, 0/0) ...	2/0	—	—
A WANDERER'S PSALM ...	2/0	—	—	<b>EDMUND ROGERS.</b>			
HORA NOVISSIMA ...	2/0	4/0	—	THE FOREST FLOWER (Female voices) ...	2/0	—	—
LEGEND OF ST. CHRISTOPHER ...	5/0	—	—	<b>ROLAND ROGERS.</b>			
THE KOBOLDS ...	1/0	—	—	FLORABEL (Female voices) (Sol.-Fa, 1/0) ...	2/0	—	—
<b>C. H. H. PARRY.</b>				PRAYER AND PRAISE ...	4/0	—	—
A SONG OF DARKNESS AND LIGHT ...	2/0	—	—	<b>ROMBERG.</b>			
BLEST PAIR OF SIRENS (Sol.-Fa, 0/0) ...	1/0	—	—	THE LAY OF THE BELL (New Edition, translated	1/0	1/0	2/0
DE PROFUNDIS (130th Psalm) ...	2/0	—	—	by the Rev. J. Troutbeck, D.D.) (Sol.-Fa, 0/0) ...	1/0	—	—
ETON ...	2/0	—	—	THE TRANSIENT AND THE ETERNAL ...	1/0	—	—
INVOCATION TO MUSIC ...	2/0	—	—	(Ditto, Sol.-Fa, 0/4)			
JOB (CHORUSES, Sol.-Fa, 1/0) ...	2/0	—	—	<b>ROSSINI.</b>			
JUDITH (CHORUSES, Sol.-Fa, 2/0) ...	5/0	6/0	7/0	MOSES IN EGYPT ...	4/0	6/0	7/0
KING SAUL (CHORUSES, Sol.-Fa, 1/0) ...	5/0	6/0	7/0	STABAT MATER (Sol.-Fa, 1/0) ...	1/0	1/0	2/0
L'ALLEGRO (Sol.-Fa, 1/0) ...	2/0	—	—	<b>CHARLES B. RUTENBER.</b>			
MAGNIFICAT ...	1/0	—	—	DIVINE LOVE ...	2/0	—	—
ODE TO MUSIC ...	1/0	—	—	<b>ED. SACHS.</b>			
ODE ON ST. CECILIA'S DAY (Sol.-Fa, 1/0) ...	2/0	—	—	KING-CUPS ...	1/0	—	—
PROMETHEUS UNBOUND ...	2/0	—	—	WATER LILIES ...	1/0	—	—
TE DEUM LAUDAMUS ...	2/0	—	—	<b>C. SAINTON-DOLBY.</b>			
THE GLORIES OF OUR BLOOD AND STATE ...	1/0	—	—	FLORIMEL (Female voices) ...	2/0	—	—
THE LOTUS-EATERS (The Choric Song) ...	2/0	—	—	<b>CAMILLE SAINT-SAËNS.</b>			
<b>DR. JOSEPH PARRY.</b>				THE HEAVENS DECLARE—CELI ENARRANT	1/0	—	—
CERIDWEN (Sol.-Fa, 1/0) ...	2/0	—	—	(19th Psalm) ...	1/0	—	—
NEBUCHADNEZZAR ...	2/0	4/0	5/0	<b>W. H. SANGSTER.</b>			
Ditto (Sol.-Fa) ...	1/0	2/0	2/0	ELYSIUM ...	1/0	—	—
<b>B. PARSONS.</b>				<b>FRANK J. SAWYER.</b>			
THE CRUSADER ...	2/0	—	—	THE SOUL'S FORGIVENESS ...	1/0	—	—
<b>T. M. PATTISON.</b>				THE STAR IN THE EAST ...	2/0	—	—
MAY DAY ...	1/0	—	—	<b>C. SCHAFER.</b>			
LONDON CRIES ...	2/0	—	—	OUR BEAUTIFUL WORLD ...	2/0	—	—
THE ANCIENT MARINER ...	2/0	—	—	<b>H. W. SCHARTAU.</b>			
THE LAY OF THE LAST MINSTREL ...	2/0	—	—	CHRISTMAS HOLIDAYS (Female voices) ...	0/0	—	—
THE MIRACLES OF CHRIST (Sol.-Fa, 0/0) ...	2/0	—	—	<b>SCHUBERT.</b>			
<b>A. L. PEACE.</b>				COMMUNION SERVICE, IN A FLAT ...	2/0	—	2/0
ST. JOHN THE BAPTIST (Sol.-Fa, 1/0) ...	2/0	—	—	Ditto, IN B FLAT ...	2/0	—	2/0
<b>PERGOLESI.</b>				Ditto, IN C ...	2/0	—	2/0
STABAT MATER (Female voices) (Sol.-Fa, 0/0) ...	1/0	—	—	Ditto, IN E FLAT ...	2/0	2/0	4/0
<b>CIRO PINSUTI.</b>				Ditto, IN F ...	2/0	—	2/0
PHANTOMS—FANTASMI NELL' OMBRA ...	1/0	—	—	Ditto, IN G ...	2/0	—	2/0
<b>PERCY PITT.</b>				MASS, IN A FLAT ...	1/0	1/0	2/0
HOHENLINDEN (Men's voices) ...	1/0	—	—	Do., IN B FLAT ...	1/0	1/0	2/0
<b>V. W. POPHAM.</b>				Do., IN C ...	1/0	1/0	2/0
EARLY SPRING ...	1/0	—	—	Do., IN E FLAT ...	2/0	2/0	4/0
<b>A. H. D. PRENDERGAST.</b>				Do., IN F (Sol.-Fa, 0/0) ...	1/0	1/0	2/0
THE SECOND ADVENT ...	1/0	—	—	Do., IN G ...	1/0	1/0	2/0
<b>E. PROUT.</b>				SONG OF MIRIAM (Sol.-Fa, 0/0) ...	1/0	—	—
DAMON AND PHINTIAS (Male voices) ...	2/0	—	—	<b>SCHUMANN.</b>			
FREEDOM ...	1/0	—	—	ADVENT HYMN, "IN LOWLY GUISE" ...	1/0	—	—
HERWARD ...	4/0	—	—	FAUST ...	2/0	2/0	5/0
QUEEN AIMÉE (Female voices) ...	2/0	—	—	MANFRED ...	1/0	—	—
THE HUNDREDTH PSALM (Sol.-Fa, 0/4) ...	1/0	—	—	MIGNON'S REQUIEM ...	1/0	—	—
THE RED CROSS KNIGHT (Sol.-Fa, 2/0) ...	4/0	4/0	6/0	NEW YEAR'S SONG (Sol.-Fa, 0/0) ...	1/0	—	—
<b>PURCELL.</b>				PARADISE AND THE PERI (Sol.-Fa, 1/0) ...	2/0	2/0	4/0
DIDO AND ÆNEAS ...	2/0	—	—	PILGRIMAGE OF THE ROSE ...	1/0	1/0	2/0
ODE ON ST. CECILIA'S DAY ...	2/0	—	—	REQUIEM ...	2/0	—	—
TE DEUM AND JUBILATE, IN D ...	1/0	—	—	THE KING'S SON ...	1/0	—	—
Ditto (Edited by Dr. Bridge) (Sol.-Fa, 0/0) ...	1/0	—	—	THE LUCK OF EDENHALL (Male voices) ...	1/0	—	—
KING ARTHUR ...	2/0	—	—	THE MINSTREL'S CURSE ...	1/0	—	—
THE MASQUE IN "DIOCLESIAN" ...	2/0	—	—	<b>H. SCHÜTZ.</b>			
<b>LADY RAMSAY.</b>				THE PASSION OF OUR LORD ...	1/0	—	—
THE BLESSED DAMOZEL ...	2/0	—	—	<b>BERTRAM LUARD SELBY.</b>			
<b>F. J. READ.</b>				CHORUSES AND INCIDENTAL MUSIC TO			
THE SONG OF HANNAH ...	1/0	—	—	"HELENA IN TROAS" ...	2/0	—	—
<b>J. F. H. READ.</b>				SUMMER BY THE SEA (Female voices) ...	1/0	—	—
BARTIMEUS ...	1/0	—	—	THE WAITS OF BREMEN (for Children)	1/0	—	—
CARACTACUS ...	2/0	—	—	(Ditto, Sol.-Fa, 0/0)			
HAROLD ...	4/0	—	6/0	<b>H. R. SHELLEY.</b>			
IN THE FOREST (Male voices) ...	1/0	—	—	VEHILLA REGIS (The Royal Banners forward go)	2/0	—	—
PSYCHE ...	5/0	—	7/0				
THE CONSECRATION OF THE BANNER ...	1/0	—	—				
THE DEATH OF YOUNG ROMILLY ...	1/0	—	—				
THE HESPERUS (Sol.-Fa, 0/0) ...	1/0	—	—				
<b>DOUGLAS REDMAN.</b>							
COR UNUM VIA UNA ...	1/0	—	—				

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—*Continued.*

E. SILAS.		1 1/2	1 1/2	1 1/2
COMMUNION SERVICE, IN C		1 1/2	1 1/2	1 1/2
JOASH		1 1/2	1 1/2	1 1/2
MASS, IN C		1 1/2	1 1/2	1 1/2
R. SLOMAN.		1 1/2	1 1/2	1 1/2
CONSTANTIA		2 1/2	2 1/2	2 1/2
SUPPLICATION AND PRAISE		2 1/2	2 1/2	2 1/2
HENRY SMART.		2 1/2	2 1/2	2 1/2
KING RENÉ'S DAUGHTER (Female voices)		2 1/2	2 1/2	2 1/2
(Ditto, Sol-Fa, 1/8)		2 1/2	2 1/2	2 1/2
THE BRIDE OF DUNKERON (Sol-Fa, 1/8)		2 1/2	2 1/2	2 1/2
J. M. SMETON.		2 1/2	2 1/2	2 1/2
ARIADNE (Sol-Fa, 0/8)		2 1/2	2 1/2	2 1/2
CONNLA		2 1/2	2 1/2	2 1/2
KING ARTHUR (Sol-Fa, 1/8)		2 1/2	2 1/2	2 1/2
ALICE MARY SMITH.		1 1/2	1 1/2	1 1/2
ODE TO THE NORTH-EAST WIND		1 1/2	1 1/2	1 1/2
ODE TO THE PASSIONS		1 1/2	1 1/2	1 1/2
THE RED KING (Men's voices)		1 1/2	1 1/2	1 1/2
THE SONG OF THE LITTLE BALTUNG (ditto)		1 1/2	1 1/2	1 1/2
(Ditto, Sol-Fa, 0/8)		1 1/2	1 1/2	1 1/2
E. M. SMYTH.		2 1/2	2 1/2	2 1/2
MASS, IN D		2 1/2	2 1/2	2 1/2
A. SOMERVELL.		1 1/2	1 1/2	1 1/2
ELEGY		1 1/2	1 1/2	1 1/2
MASS, IN C MINOR		2 1/2	2 1/2	2 1/2
ODE TO THE SEA (Sol-Fa, 1/8)		2 1/2	2 1/2	2 1/2
PRINCESS ZARA (Sol-Fa, 0/8)		2 1/2	2 1/2	2 1/2
THE CHARGE OF THE LIGHT BRIGADE		2 1/2	2 1/2	2 1/2
(Ditto, Sol-Fa, 0/8)		2 1/2	2 1/2	2 1/2
THE ENCHANTED PALACE (Sol-Fa, 0/8)		2 1/2	2 1/2	2 1/2
THE FORSAKEN MERMAN		1 1/2	1 1/2	1 1/2
THE POWER OF SOUND (Sol-Fa, 1/8)		2 1/2	2 1/2	2 1/2
THE SEVEN LAST WORDS		1 1/2	1 1/2	1 1/2
R. SOMERVILLE.		2 1/2	2 1/2	2 1/2
THE 'PRENTICE PILLAR		2 1/2	2 1/2	2 1/2
W. H. SPEER.		2 1/2	2 1/2	2 1/2
THE JACKDAW OF RHEIMS		2 1/2	2 1/2	2 1/2
SPOHR.		2 1/2	2 1/2	2 1/2
CALVARY		2 1/2	2 1/2	2 1/2
FALL OF BABYLON		2 1/2	2 1/2	2 1/2
GOD, THOU ART GREAT (Sol-Fa, 0/8)		2 1/2	2 1/2	2 1/2
HOW LOVELY ARE THY DWELLINGS FAIR...		2 1/2	2 1/2	2 1/2
HYMN TO ST. CECILIA...		2 1/2	2 1/2	2 1/2
JEHOVAH, LORD OF HOSTS...		2 1/2	2 1/2	2 1/2
LAST JUDGMENT (Sol-Fa, 1/8)		2 1/2	2 1/2	2 1/2
MASS (for 4 solo voices and double choir)		2 1/2	2 1/2	2 1/2
THE CHRISTIAN'S PRAYER		2 1/2	2 1/2	2 1/2
JOHN STAINER.		2 1/2	2 1/2	2 1/2
ST. MARY MAGDALEN (Sol-Fa, 1/8)		2 1/2	2 1/2	2 1/2
THE CRUCIFIXION (Sol-Fa, 0/8)		2 1/2	2 1/2	2 1/2
THE DAUGHTER OF JAIRUS (Sol-Fa, 0/8)		2 1/2	2 1/2	2 1/2
C. VILLIERS STANFORD.		2 1/2	2 1/2	2 1/2
CARMEN SÆCULARE		2 1/2	2 1/2	2 1/2
COMMUNION SERVICE, IN G		2 1/2	2 1/2	2 1/2
EAST TO WEST		2 1/2	2 1/2	2 1/2
EDEN		2 1/2	2 1/2	2 1/2
EUMENIDES		2 1/2	2 1/2	2 1/2
GOD IS OUR HOPE (46th Psalm)		2 1/2	2 1/2	2 1/2
MASS, IN G MAJOR		2 1/2	2 1/2	2 1/2
ŒDIPUS REX (Male voices)		2 1/2	2 1/2	2 1/2
THE BATTLE OF THE BALTIC		2 1/2	2 1/2	2 1/2
THE REVENGE (Sol-Fa, 0/8)		2 1/2	2 1/2	2 1/2
THE VOYAGE OF MÆLDUNE		2 1/2	2 1/2	2 1/2
F. R. STATHAM.		2 1/2	2 1/2	2 1/2
VASCO DA GAMA		2 1/2	2 1/2	2 1/2
BRUCE STEANE.		2 1/2	2 1/2	2 1/2
THE ASCENSION		2 1/2	2 1/2	2 1/2
H. W. STEWARDSON.		2 1/2	2 1/2	2 1/2
GIDEON		2 1/2	2 1/2	2 1/2
STEFAN STOCKER.		2 1/2	2 1/2	2 1/2
SONG OF THE FATES		2 1/2	2 1/2	2 1/2
J. STORER.		2 1/2	2 1/2	2 1/2
MASS OF OUR LADY OF RANSOM		2 1/2	2 1/2	2 1/2
THE TOURNAMENT		2 1/2	2 1/2	2 1/2
E. C. SUCH.		1 1/2	1 1/2	1 1/2
GOD IS OUR REFUGE (46th Psalm)		1 1/2	1 1/2	1 1/2
NARCISSUS AND ECHO...		2 1/2	2 1/2	2 1/2
ARTHUR SULLIVAN.		1 1/2	1 1/2	1 1/2
FESTIVAL TE DEUM (Sol-Fa, in the Press)		1 1/2	1 1/2	1 1/2
ODE FOR THE COLONIAL AND INDIAN EXHIBITION		1 1/2	1 1/2	1 1/2
THE GOLDEN LEGEND (Sol-Fa, 2/8)		2 1/2	2 1/2	2 1/2
T. W. SURETTE.		2 1/2	2 1/2	2 1/2
THE EVE OF ST. AGNES		2 1/2	2 1/2	2 1/2
W. TAYLOR.		2 1/2	2 1/2	2 1/2
ST. JOHN THE BAPTIST		2 1/2	2 1/2	2 1/2
A. GORING THOMAS.		1 1/2	1 1/2	1 1/2
THE SUN-WORSHIPPERS		1 1/2	1 1/2	1 1/2
E. H. THORNE.		1 1/2	1 1/2	1 1/2
BE MERCIFUL UNTO ME		1 1/2	1 1/2	1 1/2
G. W. TORRANCE.		5 0	5 0	5 0
THE REVELATION		5 0	5 0	5 0
BERTHOLD TOURS.		1 1/2	1 1/2	1 1/2
A FESTIVAL ODE		1 1/2	1 1/2	1 1/2
THE HOME OF TITANIA (Female voices)		1 1/2	1 1/2	1 1/2
(Ditto, Sol-Fa, 0/8)		1 1/2	1 1/2	1 1/2
FERRIS TOZER.		2 1/2	2 1/2	2 1/2
BALAAM AND BALAK		2 1/2	2 1/2	2 1/2
KING NEPTUNE'S DAUGHTER (Female voices)		2 1/2	2 1/2	2 1/2
(Ditto, Sol-Fa, 0/8)		2 1/2	2 1/2	2 1/2
P. TSCHAIKOWSKY.		1 1/2	1 1/2	1 1/2
NATURE AND LOVE (Sol-Fa, 0/8)		1 1/2	1 1/2	1 1/2
VAN BREE.		1 1/2	1 1/2	1 1/2
ST. CECILIA'S DAY (Sol-Fa, 0/8)		1 1/2	1 1/2	1 1/2
CHARLES VINCENT.		2 1/2	2 1/2	2 1/2
THE LITTLE MERMAID (Female voices)		2 1/2	2 1/2	2 1/2
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W. S. VINNING.		1 1/2	1 1/2	1 1/2
SONG OF THE PASSION (according to St. John)		1 1/2	1 1/2	1 1/2
S. P. WADDINGTON.		2 1/2	2 1/2	2 1/2
JOHN GILPIN (Sol-Fa, 0/8)		2 1/2	2 1/2	2 1/2
WHIMLAND (Sol-Fa, 0/8)		2 1/2	2 1/2	2 1/2
R. WAGNER.		2 1/2	2 1/2	2 1/2
HOLY SUPPER OF THE APOSTLES		2 1/2	2 1/2	2 1/2
W. M. WAIT.		2 1/2	2 1/2	2 1/2
GOD WITH US		2 1/2	2 1/2	2 1/2
ST. ANDREW...		2 1/2	2 1/2	2 1/2
THE GOOD SAMARITAN		2 1/2	2 1/2	2 1/2
R. H. WALTHER.		2 1/2	2 1/2	2 1/2
THE PIED PIPER OF HAMELIN		2 1/2	2 1/2	2 1/2
H. W. WAREING.		1 1/2	1 1/2	1 1/2
PRINCESS SNOWFLAKE (Sol-Fa, 0/8)		1 1/2	1 1/2	1 1/2
THE COURT OF QUEEN SUMMERGOLD (Sol-Fa, 0/8)		1 1/2	1 1/2	1 1/2
THE WRECK OF THE HESPERUS		1 1/2	1 1/2	1 1/2
HENRY WATSON.		2 1/2	2 1/2	2 1/2
IN PRAISE OF THE DIVINE (Masonic Ode)		2 1/2	2 1/2	2 1/2
A PSALM OF THANKGIVING		1 1/2	1 1/2	1 1/2
WEBER.		1 1/2	1 1/2	1 1/2
COMMUNION SERVICE, IN E FLAT		1 1/2	1 1/2	1 1/2
IN CONSTANT ORDER (Hymn)		1 1/2	1 1/2	1 1/2
JUBILEE CANTATA		1 1/2	1 1/2	1 1/2
MASS IN E FLAT (Latin and English)		1 1/2	1 1/2	1 1/2
Do., IN G (Latin and English)		1 1/2	1 1/2	1 1/2
PRECIOSA		1 1/2	1 1/2	1 1/2
THREE SEASONS		1 1/2	1 1/2	1 1/2
T. WENDT.		1 1/2	1 1/2	1 1/2
ODE		1 1/2	1 1/2	1 1/2
S. WESLEY.		1 1/2	1 1/2	1 1/2
DIXIT DOMINUS		1 1/2	1 1/2	1 1/2
EXULTATE DEO		0 1/2	0 1/2	0 1/2
IN EXITU ISRAEL		0 1/2	0 1/2	0 1/2
S. S. WESLEY.		1 1/2	1 1/2	1 1/2
O LORD, THOU ART MY GOD		1 1/2	1 1/2	1 1/2
FLORENCE E. WEST.		1 1/2	1 1/2	1 1/2
A MIDSUMMER'S DAY (Opera) (Sol-Fa, 0/8)		1 1/2	1 1/2	1 1/2
J. E. WEST.		1 1/2	1 1/2	1 1/2
LORD, I HAVE LOVED THE HABITATION OF THY HOUSE		1 1/2	1 1/2	1 1/2
MAY-DAY REVELS (Sol-Fa, 0/8)		1 1/2	1 1/2	1 1/2
SEED-TIME AND HARVEST (Sol-Fa, 1/8)		2 1/2	2 1/2	2 1/2
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C. LEE WILLIAMS.		1 1/2	1 1/2	1 1/2
A HARVEST SONG		1 1/2	1 1/2	1 1/2
GETHEMANE		2 1/2	2 1/2	2 1/2
THE LAST NIGHT AT BETHANY (Sol-Fa, 1/8)		2 1/2	2 1/2	2 1/2
A. E. WILSHIRE.		2 1/2	2 1/2	2 1/2
GOD IS OUR HOPE (Psalm 46)		2 1/2	2 1/2	2 1/2
THOMAS WINGHAM.		3 1/2	3 1/2	3 1/2
MASS, IN D (Regina Cœli)		3 1/2	3 1/2	3 1/2
TE DEUM (Latin)		1 1/2	1 1/2	1 1/2
CHAS. WOOD.		1 1/2	1 1/2	1 1/2
ODE TO THE WEST WIND		1 1/2	1 1/2	1 1/2
F. C. WOODS.		1 1/2	1 1/2	1 1/2
A GREYPORT LEGEND (1797) (Sol-Fa, 0/8)		1 1/2	1 1/2	1 1/2
KING HAROLD (Sol-Fa, 0/8)		1 1/2	1 1/2	1 1/2
OLD MAY-DAY (Sol-Fa, 0/8)		1 1/2	1 1/2	1 1/2
E. M. WOOLLEY.		2 1/2	2 1/2	2 1/2
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